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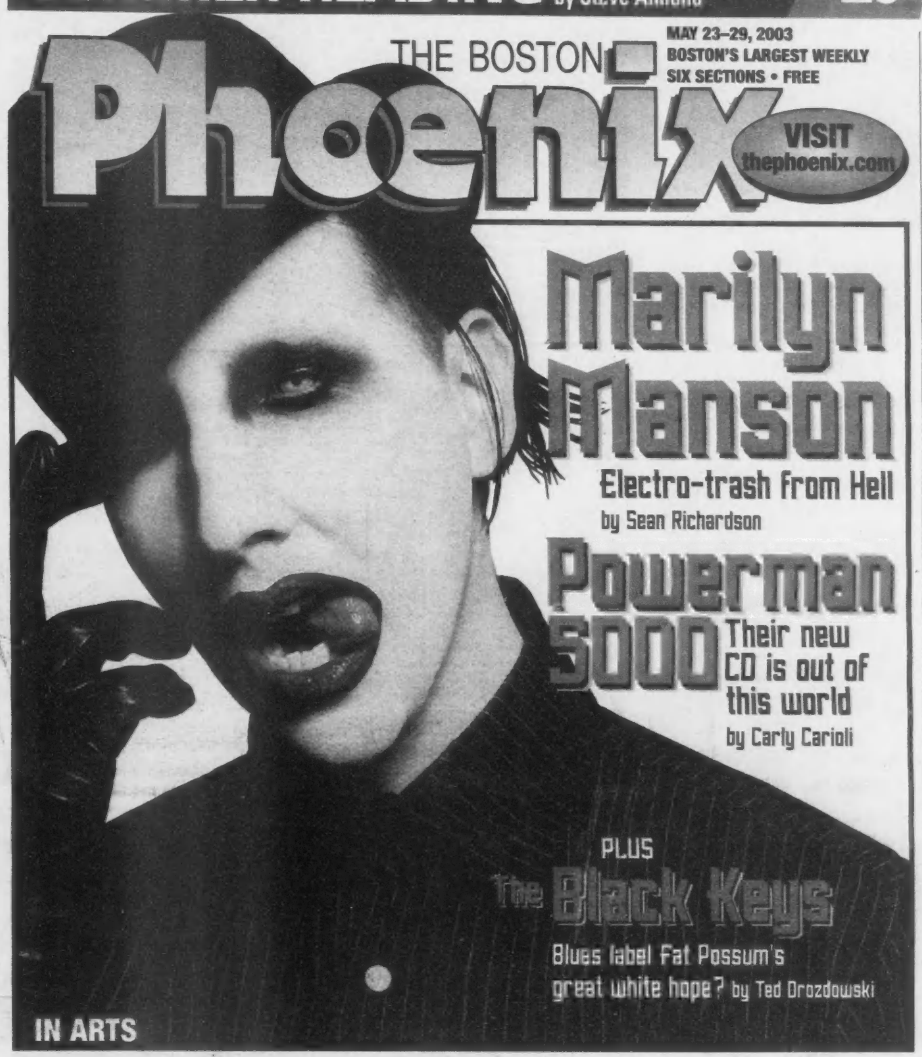


Marilyn Manson

Electro-trash from Hell

by Sean Richardson

Powerman 5000

Their new CD is out of this world

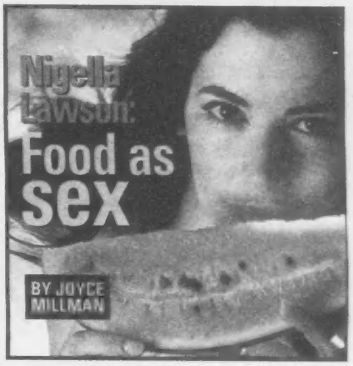
by Carly Carioli

PLUS

The Black Keys

Blues label Fat Possum's great white hope? by Ted Drozdowski

IN ARTS



BUDGET WATCH

Sentencing addicts to death

Cutting state funding for detox programs will take a human toll, and it's not even good fiscal policy

BY KRISTEN LOMBARDI

THE STORY OF Sean P.'s attempts to get into a detox program earlier this month doesn't illustrate the havoc that budget cuts are wreaking on drug addicts trying to get clean. It doesn't illustrate the problem because Sean, a 30-year-old cook from Revere who has struggled with a heroin addiction for 11 years, eventually did make his way into detox. It took him two weeks and dozens of phone calls to detoxification centers around Massachusetts, but he made it. On his own, Sean, who spoke to the *Phoenix* on condition that his last name not be used, cut his 10-bag-a-day habit down to two after deciding to get clean. When he ran out of money for heroin, he turned to "a common pain medication," for which he'd had a prescription thanks to an old knee injury. When those pills ran out, he turned to his *mother*, with whom he was living, for money to buy a bag on the streets. Even though she knew her son was going to use the money to buy drugs, she handed it over. The drugs helped him manage the physical symptoms of heroin withdrawal — the violent shakes that make you feel as if your bones are rattling together, the searing headaches, the overwhelming nausea.

The reason Sean's story is relevant nonetheless is because his is the exception that proves the rule that cutting Medicaid — the government-funded health-care program — puts people's lives at risk. Substance-abuse-treatment providers interviewed for this article estimate that on April 23, the day that Sean first called a Boston-area detox facility in search of a bed, about 150 others did the same thing at facilities around the state. Most of them, like Sean, likely had no health insurance, and thus

See **DETOX,** page 22

BUSH & CO.

Minimalist imperialists

From Afghanistan and Iraq to Al Qaeda, the Bushies' willingness to declare victory in unfinished wars could come back to haunt the White House — and the country

BY RICHARD BYRNE

THERE'S NOTHING really difficult about exploiting America's short-term memory. The shell game over why the US went to war with Iraq offers a great example. Weapons of mass destruction? Regime change? War crimes? The debate and the ultimate debacle of US diplomacy were swept away by one or two carefully staged moments: the toppling of Saddam Hussein's statue in Baghdad's Firdos Square on April 9 by US troops, along with images of a smattering of liberated Iraqis, have become ubiquitous symbols of the war's success. A few weeks later, on May 1, President George W. Bush's controversial jet landing and twilight speech aboard the USS *Abraham Lincoln* smeared a thick layer of politically potent icing atop the US-led conquest of Iraq.

Of course, none of these events marked the true end to the hostilities. Rather, the most reliable sign that the Iraq campaign had concluded was the resumption of business as usual on America's daily newscasts. Merely yanking down a statue registers less strongly in the American psyche than US broadcasters' decision to return to the customary journalistic gruel offered the nation's viewers.

Cue the guy who spent four days trapped under an 800-pound boulder and then hacked his arm off to escape; bring on the lurid details of Laci Peterson's murder. Let NBC's *Today* host Katie Couric and *Tonight Show* host Jay Leno swap gigs. If such fare is back on the tube, the terrorists can't be winning. Leave it to the BBC to cover the cholera and typhoid outbreaks that are part of

See **AL QAEDA,** page 26

Princess Elvis
See page 28

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Saturday, June 7

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Tuesday, June 10

6/9

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Thursday, June 19

6/20

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"In 1991, I purchased this wart. It was on Elvis's right wrist. He was really self-conscious about it. He used to wear a leather band to cover it up. It's in this shrine here; it's a work of art. It's in a test tube of formaldehyde."

— Joni Mabe the Elvis Babe, News and Features, page 28

Phoenix
THE BOSTON PHOENIX
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May 23, 2003

next week Matthew Barney's *Cremaster Cycle* and *John Currin Selects*, at the MFA.

8 days a week and beyond

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Also: Joyce Millman says that TV chef Nigella Lawson is babe-a-licious; Carolyn Clay says that the ART's new production of Shakespeare's *Pericles* goes down with the ship; in film, Gary Susman gives us the word on the Jim Carrey/Jennifer Aniston vehicle *Bruce Almighty*, Peter Keough gets a kick out of the Euro-comedy *L'auberge espagnole*, and Loren King is moved by the teen-drama *Blue Car*; in dance, Marcia B. Siegel reports on Tapestry 2003 and choreographer Ann Carlson, while Jeffrey Gantz bids adieu to Boston Ballet's Jennifer Gelfand and Paul Thrussell, and steps in with dance/movement modernists Pilobolus; Amy Finch discovers the complex world of novelist T Cooper; and in "Giant Steps," Jon Garelick talks with jazz/classical fusionist Donal Fox.

summer reading

Ready to relax with a good book this summer? The *Phoenix* has you covered, with buggy books, Red Sox tales, young poets on the rise, and an original short story by Steve Almond.

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VOL. XXXII, NO. 19

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LETTERS TO THE EDITOR: Send to 126 Brookline Ave., Boston, MA 02215, fax to (617) 859-8201, or e-mail to letters@phx.com. Please include a daytime telephone number for verification.
SUBSCRIPTIONS: Bulk rate $45/6 months, $80/1 year; first-class rate $110/6 months, $200/1 year. Bulk-rate postage paid, Boston, MA; allow 10 days for delivery. Send name and address with check and money order to: Subscription Department, Boston Phoenix, 126 Brookline Ave., Boston, MA 02215. COPYRIGHT: © 2003 by the Boston Phoenix, Inc. All rights reserved. Reproduction without permission, by any method whatsoever, is prohibited.

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EDITORIAL

Medicaid is at the breaking point. It can't sustain more budget cuts.

Meeting our obligations

WE ALL KNOW that Medicaid has borne the brunt of budget cuts. Headlines remind us of this almost on a daily basis. And yet it's easy to forget that there's a human cost to these cuts.

Indeed, "out of sight, out of mind" seems to be the principle guiding most of those constructing next year's budget for the Commonwealth. Otherwise, why would the governor and many legislators condone the recent cuts to Medicaid by leaving current levels of inadequate funding intact? Indeed, the House has proposed cutting the program even further in lieu of raising taxes to balance next year's budget. Only the Senate has proposed restoring some of the care that's been cut.

But Medicaid is an obvious target for budget cutters. Since 1993, state spending has increased an average of 2.1 percent annually, when adjusted for inflation. Over the same period, Medicaid spending has grown by four percent a year, according to the Massachusetts Taxpayers Foundation. Toss in the fact that the weakest members of the state's constituency benefit from Medicaid — the indigent, the chronically ill, the drug- and alcohol-addicted — and the program becomes an easy mark for politicians.

But these "savings" don't come without devastating consequences. As Kristen Lombardi reports in this week's *Phoenix* (see "Sentencing Addicts to Death," page 1), those who rely on the state's patchwork of detox programs to overcome addiction are finding it harder to get the help they need. In January, the state subsidized the costs of maintaining 997 beds in detoxification centers. By this month, fewer than 500 such beds remained. By July 1, which marks the end of this fiscal year, the state will be subsidizing the costs of just 420 beds, a 58 percent drop. Advocates for drug addicts looking to get clean say that as many as 15,000 people will not get the help they need as a result of budget cuts made since January.

At the beginning of the year, Governor Mitt Romney eliminated Medicaid coverage for emergency detox centers for a savings of $7 million. He eliminated Medicaid funding for "second stage" detox treatment, in which addicts receive counseling on dealing with the psychosocial aspects of addiction and recovery, for a savings of $4 million. And he also eliminated funding for MassHealth Basic, which is a Medicaid program. The service paid for the health care of approximately 36,000 chronically unemployed Bay State residents, many of whom are also addicted to drugs or alcohol. Meanwhile, the state Department of Public Health, which has endured two straight years of budget cuts, has also chipped away at its funding for substance-abuse programs.

All told, $26 million in funding for programs related to drug detoxification has been squeezed from an already strained network of substance-abuse treatment programs. A good portion of these cuts went into effect in April. Just one month later, advocates for the drug-addicted noticed the effects of reduced access to services. Carl Alves, president of the New Bedford–based advocacy group Positive Action Against Chemical Addiction, says there's been a spike in car and home burglaries, panhandling, and prostitution — the sort of criminal activity that feeds a chronic drug habit. Meanwhile, the group recorded 10 heroin overdoses in the area in the past month; previously, the area averaged about 10 overdoses every three months.

The bottom line is that services are just harder to come by. Anyone who works in the field of drug addiction and recovery will tell you that detox services need to be available when an addict asks for help. "This population really needs service on demand. If they're turned away, we almost always lose them," Carol Eliadi, the director of the Worcester-based UMass-Memorial Community Healthlink detox program, tells Lombardi. Yet the program turns away 20 people each day; in January, it turned away half that number on a daily basis. The Boston-based CAB Health and Recovery Services fields as many as 75 requests for help each day. In April, it could admit only nine people per day; in January, the program was admitting 14 people per day.

It goes without saying that needs weren't being met *before* the most recent budget cuts were enacted. To continue to place such burdens on those who need our help the most is unconscionable. It's too easy to balance a budget on the backs of the poor, the disadvantaged, and those who are our outcasts. But we don't have to do it this way. A favorite budget-cutting target of reformers is the Quinn Bill, a generous bonus program for police officers. In essence, officers can earn salary bonuses of 10 to 25 percent of their base pay by earning college and graduate degrees. Cities and towns shoulder half the costs of the bonuses; the state picks up the other half. The Massachusetts Taxpayers Foundation estimates that the program will cost the Commonwealth $41.5 million in 2003. Encouraging police officers to seek higher education is certainly a commendable goal. But if it's good for police officers to seek higher education, it's surely good for our educators and other public servants to do the same. Of course, we couldn't afford bonus programs that would encourage them to do so. And we really can't afford to keep the Quinn Bill in place, either. Not when you look at the numbers and see that by eliminating the program, the governor and legislators could restore the cuts made to detox programs and then some.

But our self-declared reformer governor supports the Quinn Bill. As does House Speaker Tom Finneran. The only state leader willing to talk about reforming the Quinn Bill is Senate president Robert Travaglini. This should be an easy decision for lawmakers. But it isn't when our society places little to no value on the lives of our most vulnerable citizens. And that's a shame. ■

What do you think? Send an e-mail to letters@phx.com.

K BONAMI

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FIT FOR ROYALTY

Just last night I picked up a copy of your newspaper only to find, to my horror, that one of your reporters, one Chris Wright, whom I believe marked his rise writing reviews of plays in which unpaid child actors dress as vegetables and nutrition is treated as a very important matter indeed, had stolen material from my weekly *Weekly Dig* column, "The Judas Goat" ["Mea Culpa," This Just In, May 16].

Now some might contend that theft is the sincerest form of flattery, but I beg to differ. This is not because I have any problem with cribbing. Hell, every single word I've ever written I've stolen from *The Oxford English Dictionary*, but because my work was co-opted *1)* without my express written permission, and *2)* without payment of royalties.

"Why would we pay you royalties?" the *Phoenix* says. "We don't even pay *our own* writers. Hell, we work in a damn parking garage!"

To this, I say just because the *Phoenix* insists on growing enormously fat on the hunched backs of its employees (I once interned for the late *Stuff* magazine, so I know) is no reason to deprive hard-working writers like myself of their due royalties.

Now, as I understand it, a songwriter gets a few cents for every spin his record gets in public. So all I ask for is a few cents for every set of eyes that beholds Wright's misappropriation of my work. Fifty-seven cents, actually. Last night on the train, I saw four people reading the paper, so that entitles me, from the outset, to about $5.25. The rest of the math I will leave up to your legal department, trusting that you will treat this matter with the swiftness and integrity it so deserves.

Joe Keohane
"The Judas Goat"
The *Weekly Dig*

GREAT MINDS THINK ALIKE

The Bush regime's savage response ["The GOP Attack Machine," News and Features, May 9] to criticism of its reckless foreign policies by people such as John Kerry, Tom Daschle, and the Dixie Chicks fully conforms to the advice given by a brilliant analyst of the 1930s who said: "All you have to do is tell them they are being attacked and denounce the opponents [pacifists] for a lack of patriotism and exposing the country to danger. It works the same in every country."

The source for our court-appointed president's strategy? None other than Nazi war criminal Hermann Göring.

George Schiavone
Boston

JUST ASSUME IT

Many thanks for sending me the *Phoenix* edition containing your reflections on *Nike v. Kasky*, free speech, and the First Amendment ["Don't Quote Me," News and Features, May 2].

Adrienne Rich observed that we cannot know ourselves until we "examine the assumptions in which we have been drenched."

Similarly, we cannot know our country — or dissect daily challenges with accuracy — without examining the drenching everyone has experienced.

Your article embraces assumptions galore, without much examination at all. So, of course, you end up mired in your own swamp of low aspiration, illogic, and denial.

Richard Grossman
Co-founder
Program on Corporations, Law and Democracy

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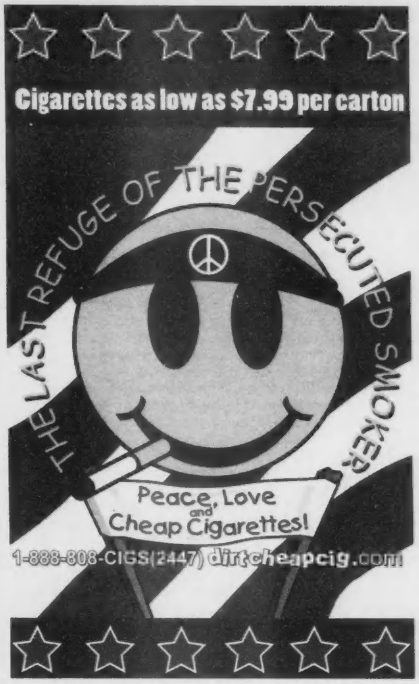
SHOULD READ ISSUE 21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INTERNATIONAL JUSTICE

The cost of peace

WASHINGTON, DC — There are times when it seems that Carla del Ponte is more jet-setter than prosecutor. Last week, the lead prosecutor for the UN International Criminal Tribunals for Former Yugoslavia (ICTY) and Rwanda (ICTR) was in Washington, drumming up US support for her efforts to bring war criminals to justice. By Monday, she was in Belgrade, badgering the newly cleansed government there to turn over indicted criminals such as General Ratko Mladic (the Bosnian Serb architect of the 1995 Srebrenica massacre).

During her visit to Washington, however, del Ponte found time to participate in a forum organized by the Swiss Foundation for World Affairs called "Seeking Justice for Iraq: Who Will Shuffle the Deck of Cards?" The event also featured Ruth Wedgwood, a Defense Policy Board member and director of the International Law and Organization Program at the Johns Hopkins School of Advanced International Studies, and David Scheffer, Clinton-administration at-large ambassador for war crimes. The result was a vigorous discussion that focused on the difficulties the US will undoubtedly face as it attempts to administer justice in an occupied Iraq (see "Trial by Errors," News and Features, February 27).

DEL PONTE: *"Justice is not cheap."*

Del Ponte's remarks seemed calculated *not* to make news, which isn't surprising. When much of your job involves keeping the United States committed to trying the horrific war crimes of Croatia, Bosnia, Kosovo, and Rwanda, weighing in on how the Bush administration should handle Iraq isn't very politic. (And, given the White House's penchant for retribution against "Old Europe," probably not very smart either.) Yet the former Swiss attorney general did reaffirm some core principles of international justice, urging an approach that would "bring justice as close as possible to the people concerned" while seeing to it that those same citizens view the process as "legitimate" and "impartial."

But the true intellectual jousting took place between Wedgwood and Scheffer, whose thoughts on the question of international justice paralleled the polarized approaches taken by the present White House and the Clinton administration. Because the newly formed International Criminal Court is disqualified from tackling Iraq (neither Iraq nor the US ratified the treaty that authorizes the court, and many of the crimes committed in Iraq occurred prior to the establishment of the ICC's mandate in July 2002), there are limited viable options for trying Iraqi war criminals.

Wedgwood argued strongly against the UN's playing a role in the trials via the establishment of a new ad hoc tribunal such as those in Yugoslavia and Rwanda. The UN Security Council, she noted, seems ill prepared to shoulder the costs of a new tribunal. Wedgwood also argued that such a tribunal would frustrate the "debriefing" of Iraqi officials — and thus the finding of weapons of mass destruction. She proposed a "mixed" tribunal of Iraqis and members of the "coalition of the willing" that invaded Iraq as the best solution.

Scheffer, on the other hand, strongly urged the formation of a new ad hoc tribunal to try top Iraqi leaders, with mixed lower courts to try lesser offenders and traditional military tribunals to deal with crimes of warfare (such as attacks under flags of truce). As a "collapsed society," noted Scheffer, Iraq would be hard-pressed to provide skilled and impartial jurists to fill the slots on a "mixed" court for top officials. The involvement of the UN, he argued, would also have the advantage of relieving some of the US's responsibility for strict adherence to the Geneva Conventions that govern occupying powers. Preventing the looting already seen in Iraq, he continued, falls under those laws governing occupation — and the US must take its own possible violations of international law into account.

Del Ponte did strike one provocative note in her brief response to discussion of the immense costs of trying war crimes. She noted that the UN recently authorized a "mixed" tribunal in Sierra Leone primarily because it was unwilling to bear the costs of a new ad hoc tribunal — even as it felt strongly that the price tag was the wrong reason to authorize such an approach. "Justice is not cheap," said del Ponte.

Whatever approach is finally taken for trials in Iraq, there will be substantial costs. The open question seems to be whether those costs (and moral burdens) will be shouldered by the US alone — as they were in the invasion of Iraq — or whether bringing justice to Iraq will be a truly international effort.

— Richard Byrne

BIG HEARTS

Yukking it up for a good cause

Noelie had his scans on Wednesday, March 12 and despite his intense fear of needles . . . he was super, super brave. He didn't cry, he didn't scream. He didn't even flinch. He just stuck his little hand out and said, "Just do it."

These words appeared in an e-mail to John Harnois on March 21. At the time, Harnois, 30, a Belmont accountant who'd signed up for Team in Training, a fitness-training group that raises money for cancer research, had just begun to follow the treatment of Noel Reed, a six-year-old boy from Avon who's battled Hodgkin's lymphoma since last May. The e-mail detailed the CAT and bone scans that Noelie, as he's called, had to undergo to determine whether the disease has resurfaced. And these poignant words have proven to be quite an inspiration for Harnois, who'll participate in a June 14 triathlon in Hyannis for the Leukemia & Lymphoma Society.

"Noel is just amazing," Harnois says of Reed, whose mother, Sarah, sends Harnois e-mail updates about her son's condition on a weekly basis. (Sarah Reed is a former staff writer for the *Boston Phoenix*. Her last name at that time was McNaught.) "Even though he's going through some heart-wrenching stuff" — intense chemotherapy and nine surgeries — "he can see the brighter side of things. He calls us his 'heroes,' but we're the ones looking up to him because he's given us unlimited motivation."

The "us" to which Harnois refers is the Hyannis-based Team in Training. A part of the Lymphoma Society, Team in Training coaches people to take part in marathons and triathlons to raise money for cancer cures. This year, Harnois and his 80-plus fellow teammates have named Reed their "honored hero," which means they will run, swim, and bike the Spring 1 Hyannis Triathlon next month, with Reed's name and face, in Harnois's words, "plastered all over our bodies."

Before the day of the big race, of course, Harnois has to raise some funds. And he has set a lofty goal for himself — $10,000, of which he's collected $5000 so far. To line the coffers even further, he's turning toward a more entertaining way to generate cash than the usual donation letter: a comedy benefit. Harnois, who works at the Boston-based Lyons Group, which manages finances for 17 local bars and restaurants, has arranged a night of laughter to benefit this year's Team in Training — and, most especially, young Noel Reed. For $30 a ticket, people can eat, drink, and yuk it up as they listen to six local comics. The line-up includes Tim McIntire and Carolyn Plummer, both of Comedy Studio and Comedy Central's *Laugh Riots* fame, among others.

Harnois is hoping to pack the 180-seat room at Jake Ivory's, where the fundraiser will occur next Wednesday night. If he does, he'll be able to greet Reed at the finish line on June 14 with a big, fat check — something he imagines doing every time he opens an e-mail update. As he says, "Once you read an e-mail, you want to run out and raise more money for Noel. He's a great motivator."

John Harnois's night of comedy to benefit the Leukemia & Lymphoma Society takes place from 7 to 9 p.m. on Wednesday, May 28, at Jake Ivory's, 9 Lansdowne Street, in Boston. Tickets cost $30. Call Jake Ivory's at (617) 247-1222 or e-mail Harnois at jharnois@lyonsgroup.com to reserve a spot.

— Kristen Lombardi

MEDIA

On (not) giving credit where it's due

This past Tuesday, the *Boston Globe*'s David Mehegan profiled Francis McInerney, a bookworm from South Hadley whose prodigious output of unpaid reviews for Amazon.com had earned him a spot on the company's list of top-10 "most helpful" reviewers.

But it was the missing detail that caught some observers' eye: the fact that McInerney had been profiled just a few weeks ago in the *New Yorker*'s "Talk of the Town" section. A comparison of the two pieces shows that Mehegan clearly did his own reporting. Still, wouldn't it have been more sporting if Mehegan had noted the earlier piece?

"It was actually one of those odd misunderstandings between a writer and an editor," explains Mehegan. He describes the sequence this way. Originally, he turned in what he calls a "lighter and shorter" version that gave the *New Yorker* prominent credit. Assistant Living editor Steve Greenlee told him that he wanted more detail, and — by the way — what's with the big *New Yorker* reference?

Mehegan took Greenlee's comments to mean that he didn't want to see the *New Yorker* mentioned at all, so he took it out. Yet when the piece was published, Greenlee told him that the *New Yorker* should have been in there, just not as prominently as it was in his first draft.

Says Greenlee: "He and I simply misunderstood each other. I didn't notice on my last read of the story that he had taken it out." He adds that the *New Yorker* should have been in there not just to give credit where it was due, but because "it's an important facet of the story."

A local blog, SurfaceCity.net, gave the *Globe* a poke on Tuesday, observing that "it's hard to conclude that the *Globe* article's genesis can't be found in the May 5 issue of the *New Yorker*." True enough. What's ironic, though, is that Mehegan says he didn't even read the *New Yorker* piece. The reason? He didn't want his own article to be influenced by the earlier work.

Sounds like a case of good intentions gone awry.

— Dan Kennedy

The Lowdown by Scott Getchell

CARLA DEL PONTE PHOTO BY REUTERS

this just in

FIRST AMENDMENT

The nonissue that will not go away

Like a bad check or an unemployed in-law, proposals to make burning the American flag unconstitutional keep coming back. What is it about flag-burning? According to the ACLU's Web site, "Only 200 incidents of flag burning have been reported in the entire history of the United States. A person is more likely to be struck by lightning or win the lottery than to be exposed to a political flag burning. The proposed constitutional amendment is, therefore, the very definition of a solution in search of a problem."

Of course, even if flag-burning were rampant, it would still be a form of protest allowed by the First Amendment. (As David Frye, channeling Richard Nixon, once said, "It's only an amendment!") Yet George H.W. Bush made protecting the red-white-and-blue a hallmark of his down-and-dirty 1988 presidential campaign against Michael Dukakis. Now, with George W. Bush in the White House, the flag-burning ban is back — although it appears to be getting more of a push from pandering members of Congress than from the administration.

The Senate version, which proposes "an amendment to the Constitution of the United States authorizing Congress to prohibit the physical desecration of the flag of the United States," is being sponsored by Utah Republican Orrin Hatch and California Democrat Dianne Feinstein. The list of co-sponsors includes, but is not limited to, such Senate luminaries as Arizona Republican John McCain (is this kind of repression what you gave up years of your life for, Senator?), Mississippi Republican Trent Lott (no mention of equal protection for the Stars and Bars), Pennsylvania Republican Rick Santorum of recent gay-bashing fame, and Maine's normally sensible Republican moderates, Olympia Snowe and Susan Collins.

The House version, whose wording is identical, is being sponsored by Representatives Randy "Duke" Cunningham (R-California) and John Murtha (D-Pennsylvania). The home page of Murtha's Web site has three photos of him with the flag (the same picture, actually, with one of them reversed), none of which is on fire. Cunningham, for his part, boasts of his support for Attorney General John Ashcroft's repressive USA Patriot Act.

The ACLU notes that Secretary of State Colin Powell is among those who have opposed a flag-burning ban in the past — as recently as 1999, in fact. And, fortunately, the amendment appears to face an uphill battle: it's got 56 Senate co-sponsors and 192 House co-sponsors, well short of the two-thirds needed in each branch. It's not likely that the amendment has too many supporters who haven't already rushed to sign on as co-sponsors. After all, sending out a press release saying that you're for the flag, dammit, is the whole point, right? Besides, even if the amendment passed, it would still need to get through three-fourths of the state legislatures.

Still, it's disturbing when a significant number of our elected senators and representatives is ready at any given time to mutilate the First Amendment as a way to score points with those who embrace patriotism but scorn liberty.

— Dan Kennedy

SURREAL ESTATE

Who owns the moon?

Moon Land For Sale, unbelievable, but true.
One Acre of Land on the Moon: $29.99.
Stake your claim!

— Unsolicited e-mail, courtesy of LunarLandRush.com, May 16

Sean Daly, real-estate attorney, Gosselin & Associates: "Who owns the moon? The seller has to show ownership. If you can't show ownership, you can't be selling something. You have a title examiner go to the Registry of Deeds and look up ownership. If all of a sudden you find out John Doe is selling property that Jim Smith owns, then obviously you're going to stop the deal in its tracks.

"This could be more of a status thing: 'I own a piece of the moon.' That might be their argument, that they're selling an intellectual piece of the moon as opposed to an actual piece. It doesn't make too much sense to me. I'm not going to run out and buy a piece. I don't think I'll be going up there any time soon."

Philip Clayton, recently a visiting professor at Harvard Divinity School: "Theologically, the primary 'ownership' [of the moon] is God's. Adam and Eve were tenants in the Garden of Eden, not owners. Still, the first humans were placed on the earth 'to cultivate it and keep it.' I suppose the moon's landowners will be required to show good stewardship over their land — though I'm not quite sure what it means to try to preserve the moon's ecosystem or to avoid pollution of its air and seas. If they grow overly wealthy, and if they shut out the poor among them (a harsh move on the moon, one presumes!), then they'll have to watch out for the biblical injunctions against wealth or 'mammon' and against mistreatment of the poor. But at $29.99 per acre, it doesn't sound as if an overabundance of wealth will be a problem in the near term."

Dr. Steve Maron, American Astronomical Society: "I think this has been done in the past. When I was a kid, a member of the Junior Astrologer Club, people did stuff like this. There's something called a 'quitclaim': the person selling simply renounces any interest in that plot of land. But I haven't heard this one lately. It'll be interesting to see if there are any courts or attorneys that agree with them.

"I did hear that a few years ago, when NASA crashed something on the moon, there was a complaint from a particular Indian tribe who had some belief that the moon did belong to them. Professional astronomers don't recognize any individual ownership of anything on the moon. In fact, I believe there is international law on this subject. [The 1979 United Nations Moon Treaty: 'The moon shall be used by all … for peaceful purposes.']

"I think it would be nice to have a special relationship to a spot on moon, but you can do that without owning it, just as you and your wife may have a special spot, the place you met, even though it might be a park."

"The Best Things in Life are Free," from the 1927 musical *Good News*:

The moon belongs to everyone
The best things in life are free.
The stars belong to everyone
They gleam there for you and me.

— Chris Wright

Metaphor watch

"The 'road map to peace' has too many potholes in it."
— OmegaLetter.com, May 1

"Has the road map to peace been derailed?"
— Fox News graphic (*Buchanan and Press*, Fox News), May 19

"The surge of violence … has left the 'road map' … sputtering before it even got off the ground."
— The *Boston Globe*, May 20

— Chris Wright

SMOKE OUT

The dumbest bar-scene law since Prohibition?

It's a glorious sunny afternoon after an inglorious winter, but gravel-voiced Tony Trevisone is downright miserable. Scrunched up on a stool, poking at the video-trivia game MegaTouch Force 2003, the daytime barkeep of TC's Lounge is elaborating on the white sign taped by the door: NO SMOKING DUE TO THE DUMBEST LAW TO HIT THE BAR SCENE SINCE PROHIBITION.

"It's horrible," the smoker huffs about Boston's two-week-old smoking ban. "We've lost a ton of regular customers, probably 75 percent of our daytime business." He slides off the stool grouchily. "And why do the owners get fined, not the smokers? *They're* the ones breaking the law," he says, motioning to an empty bench holding a hypothetical criminal. "My idea is that if someone lights up, we should call the cops — light up the 911 switchboard and then see how long the ban would be around." This is clearly a sore spot for Tony; his new name for Mayor Menino is Saddam Menino. "Next week, they'll be in the bedrooms telling you what you can and can't do there," he continues. "Isn't this America? Shouldn't we vote on this stuff?" (Note to Tony: there are longstanding sodomy laws, which do, in fact, regulate what people can and cannot do in the privacy their bedrooms.)

PUFFIN' ON A SMOKE *ain't what it used to be.*

Plenty of folks empathize with Trevisone. Like Alan, a bartender at the Midway Café, who says he's "chewing the hell out of piece of gum" to quell his nicotine fits. "Between [nearby bars] the Drinking Fountain, Doyle's, and us, there're gangs of old men on the sidewalk smoking their brains out." Or Chris Coughlin, bartender and booker at O'Brien's in Allston, who says that his 76-person-capacity club has already felt the smoking-ban burn. "If [people] can see a band here or three weeks later in Cambridge, they'll probably go where they can drink and smoke. Even right now," he says over the phone at 4:20 p.m., "I'm standing here in an empty bar with six people smoking outside."

But places like TC's, the Midway, and O'Brien's are finding ways to cope. TC's is simply asking its patrons to step onto the pavement for a puff, as are other cover-less places like Boston Billiard or the Good Life Downtown. The Linwood Grille and the Littlest Bar, two joints where sidewalk smoking has become the norm, have placed butt buckets outside their entrances. (The Linwood's is actually a white pail with a sign that reads BUTTS.) O'Brien's has a small patio, luckily, but foresees having to hire another person to guard it from sneaky underage drinkers. Other clubs like the Midway, with minor covers but no outdoor patios, are either eyeballing their smokers or stamping their hands for re-entry.

Venues with steeper covers seem to be making immediate concessions, while hinting that more substantial accommodations will soon follow. Thus far, both Avalon and Axis are sending customers to inhale in an outdoor smoking area accessible through the back entrance, while their balcony-equipped neighbors like Embassy and the Modern have built-in accommodations. The Roxy, a nightclub that previously had a no-readmission policy for live concerts, is now forced to grant re-entry. Jamaica Plain's Milky Way has smokers both stuck on the sidewalk and using an outdoor patio that usually serves as dining space for its sister establishment, Bella Luna. "It'll probably be converted into a late-night-smoking area at some point," notes Milky Way business manager and co-owner Carol Downs.

Of course, some people are still unhappy. Tony Talbot, the smoking day manager of Harpers Ferry who now pops out the back entrance for a butt, insists, "This is bad. Bars and clubs are *made* for drinking and smoking."

— Camille Dodero

SMOKING BAN PHOTO BY KELLY DAVIDSON; MOON ILLUSTRATION BY LENNIE PETERSON

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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back-files, were compiled by Mike Miliard.*

We're no. 1!

5 *years ago:*
May 22, 1998

Carly Carioli explained how the triumph of Blur's "Song No. 2" as Best National Song in the *Phoenix*/WFNX Best Music Poll represented a victory for dumbness. Or irony. Or something.

"No one could have predicted that the mood-swinging Blur of *Modern Life Is Rubbish* and *Park Life* (both EMI) would soon be bouncing off the walls in a flurry of relentlessly catchy, blissfully dumbed-up, ragged-over-drive garage-punk fury. Doing the best imitation of the Fluid since Nirvana, their 'Song No. 2' upended car stereos nationwide, replaced T. Rex at football games across the country, and gave an added twinkle to the eye of every Homer Simpson–esque 'Woo-hoo!' uttered anywhere by anybody. As such, it deserves a spot next to the most incomprehensibly unforgettable frat-rock tunes of all time — a 'Wolly Bully' or 'Louie Louie' for the late '90s. That wasn't quite the way Blur sang it, of course — even though they're jumping up and down in the video, theirs isn't the woo-hoo of unfettered, naive abandon. It's the old, slightly *ironic* woo-hoo, the 'hey, look how dumb this is; we shouldn't be allowed to have this much fun' woo-hoo. Or maybe I'm just mistaking irony for a problem with British pronunciation of Americanisms."

***CHEERS* AND *THE ANDY GRIFFITH SHOW*:** *Boston, meet Mayberry.*

Last call

10 *years ago:*
May 14, 1993

Mark Smoyer tried to predict the series finale of *Cheers*.

"*Cheers* closes with a 30-minute retrospective and a 90-minute episode. Here's the hot rumor: the show ends with Sam waking up from a long night of partying to find himself lying beside town drunk Otis in the Mayberry jail. Outside the cell, Barney Fife and Aunt Bee assure him his visions of a life in Boston were all a dream. Whoopi Goldberg puts up his bail. A movie version will follow, directed by Ron Howard. Or something like that."

Too bad

15 *years ago:*
May 20, 1988

Ric Kahn reported an unwelcome return.

"[Jim] wasn't in town for more than a week when he came down with what he figured was a chest cold, coughing and feeling feverish. But the cough wouldn't hit the road, it just got worse. He couldn't go 10 minutes without coughing up a storm, the hack starting deep in his chest and exploding like a volcano. Before, he could walk two miles without a huff or puff. Now, after two blocks, he was sucking wind. He was on his way to losing 25 pounds from his 6-1 frame, down to 150. . . .

"He went to see a doctor, Tom Bennett of Boston HealthLink's Healthcare for the Homeless project. 'James,' the doctor eventually told him, 'we have trouble. . . .'

"Tuberculosis, the great white plague of the 19th century, has been purged from our collective consciousness — but not from our bodies. And today, like some dormant tubercle bacilli that've recently been reactivated, TB has re-emerged as a national health problem, mainly because of homelessness, waves of refugees and immigrants from lands where tuberculosis is endemic, and the current plague, AIDS."

Pop smear

20 *years ago:*
May 22, 1983

Betsy Rubiner did some reading before heading to Wichita, Kansas, for the 13th annual conference of the Popular Culture Association.

"What genteel people call Americana (and others call commercial crap), popular culturists have given a new name — 'popular-culture artifacts' — and a new significance. Imagine the hidden message behind a video game, the secret social relevance of the fast-food operation, the occasional historical implications of the adult film. The prospects for study are endless. The popular culturist believes that, because we are surrounded by Americana/commercial crap/popular-culture artifacts, we need to know about them and how they work on us.

"Fair enough. I tried to form an impression from the advance literature of how seriously popular culturists take themselves. Seeing lecture topics like 'Being in the World with Cheeseburgers: Approaching Fast Foods Through Heidegger's Notion of Equipment and Reliabilty,' 'Psychoanalysis, Onomastics, and Hominy: Analyses of American Sport,' and 'Power and Control in Dirty Jokes Children Tell,' I suspected the answer was, *very* seriously."

Drub of the universe

25 *years ago:*
May 23, 1978

James Isaacs defined his city. *Plus ça change, plus c'est la même chose.*

"Boston is where potholes are to cars as the Bermuda Triangle is to ships and planes. Boston is where some landlords have a burning ambition. Boston is where the property taxes will get you if the insurance rates do not. . . . Boston is where recently fired Durgin Park waitresses seem to move into productive careers as meter maids. . . . Boston is where thousands of big-league crybabies and bush-league drunks call themselves sports fans — or sportswriters. . . . Boston is where the MBTA works about as often in the wintertime as the city council does year-round."

Shedding light

30 *years ago:*
May 23, 1973

Michael Bloom reviewed Pink Floyd's *Dark Side of the Moon*.

"It took me a while to recognize the relationship between the prism on the cover and the poster of the pyramids of Egypt. But the prism breaks up the sunlight and the pyramids were used as landmarks for stargazing; both symbols of light. The eventual effect of Pink Floyd on me is a facility for making such connections and associations. Listening to the Floyd is an intensely personal experience, which is part of the reason that every concertgoer is convinced the quadraphonic footfalls pass right through his own lap. In fact, I wonder how much he listens to the Floyd and how much he listens to his own inner music."

Canned do

35 *years ago:*
May 22, 1968

David Mark Dashev heralded an upcoming big event in rock music.

"Canned Heat will be in Boston this weekend at the Psychedelic Supermarket. We are now in the renaissance of the blues band, and the past few years have witnessed the resurgence of a number of talented organizations that are for the most part white, urban, and electric. Canned Heat fit into this bag, but may be distinguished from the rest by their rare balance of accomplished musicianship and vocal dexterity. The group's latest album (*Boogie with Canned Heat*) on Liberty captures them as well as any recorded effort can."

Where are they now?

Carly Carioli is events editor for the *Boston Phoenix*. Ric Kahn is a staff reporter for the *Boston Globe*. James Isaacs produced *Sinatra Rarities: The Columbia Years* and *Frank Sinatra: The Reprise Collection*, and writes for CitySearch.com.

reality check by David Sipress

"The administration is urging the surgeon general to declare liberalism a form of mental illness."

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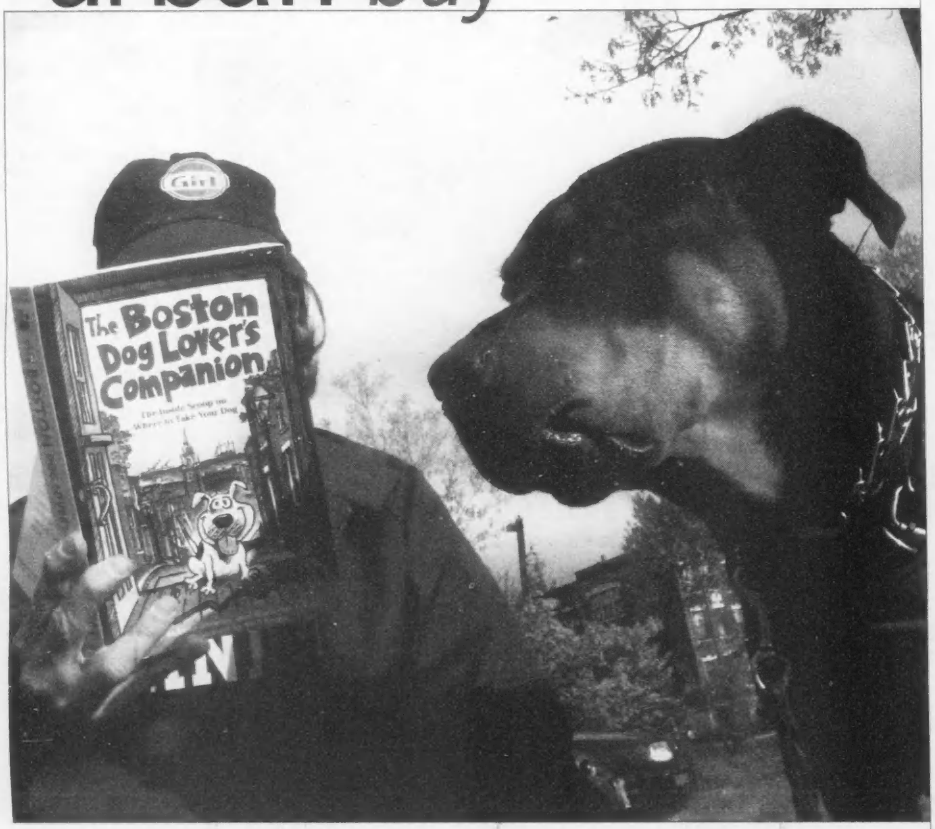

Dog days

Make your pet's summer with gear that's the cat's meow

WITH SUMMER JUST around the corner, it's time to start plotting how to while away the balmy days. Whether you hope to take road trips, hit the beach, or lounge in the back yard, it's now easier than ever to let your pet in on the adventure.

For inspiration, pick up a book on traveling with your pet. At **Fi-Dough**, you'll find two local guides by Joanna Downey *et al.*: ***The Dog Lover's Companion to Boston: The Inside Scoop on Where to Take Your Dog*** ($13.95) and ***The Dog Lover's Companion to New England*** ($16.95), both from Avalon Travel Publishing. They offer the scoop on dog-friendly parks, beaches, hotels, and restaurants. Looking for a more expansive guide to great accommodations that accept pets? Drop by **Barnes & Noble** for ***Fodor's Road Guide USA: Where to Stay with Your Pet*** ($18), which lists them by state and city.

Before heading out, remember the two things most critical to happy trails: fresh water and responsible behavior. The **Pet Shop Girls** store has **collapsible water and food bowls** ($10) for easy packing. The shop also carries **disposable scoop bags** ($5.75) that attach to a leash to support the clean-ups that'll keep dogs forever welcome.

You'll be less frazzled on the road if your pet is safely restrained . . . and protected. Pet Shop Girls has **dog seat belts** ($12), and **Target** has a **tubular vehicle barrier** ($59.98) that keeps pets in the back of SUVs, vans, and wagons. **Solutions' Lookout Pet Seat** ($74.50–$129), available by catalogue, gives car-bound pets a boost so they can better enjoy the view. It comes with a seat-belt slot, a safety strap that attaches to your pet's harness, and an optional drawer for holding treats. If your plans involve boating, consider the **Fido Float life vest** ($12.99–$26.99) or the **Aqua Paws safety vest** ($27.99–$34.99), both available at **Petco**. And dogs can get Snoopy's Red Baron look with **Doggles** ($24.50), from Solutions. Modeled after sports goggles, they protect eyes from foreign objects, wind, and UV light, and have shatterproof, anti-fog lenses.

The **Chuckit!** ($12), available at Pet Shop Girls, is designed so you never have to handle a slimy ball again. Just push the claw at the end of the stick over a tennis ball to grasp and hurl it. Pet Shop Girls also carries the **Flying Squirrel** ($13) — which can only be described as a ridiculously cute toy squirrel that works like a frisbee. It has raised sides for easy pick up and floats in water.

While pooches promenade more often in public, some cats also enjoy a good stroll. At Pet Shop Girls, you'll find a good selection of **cat harnesses and leashes** ($8–$10). Another option is a weather-resistant mesh enclosure that lets indoor cats enjoy the outdoors unleashed. In the Solutions catalogue, you'll find two kinds of **Kittywalks** ($89.50 and $99.50) for use in yards or on patios and decks. Both can be attached to the **Kittywalk Kabana** ($29.50), also from Solutions, which provides a sunshade awning and a hammock. However, should your cat prove resistant to change (as many do), Petco's **Cat Napper** ($34.99) might be better appreciated. The hammock-like perch can be adjusted to fit almost any windowsill.

— Genevieve Rajewski

Where to find it:

- Barnes & Noble, various locations; www.barnesandnoble.com.
- Fi-Dough, 103 Charles Street, Boston, (617) 723-3266; 70E Beacon Street, Somerville, (617) 661-3436; www.fidough.com.
- Petco, 119 First Street, Cambridge, (617) 868-3474; 304 Western Avenue, Brighton, (617) 254-8800; www.petco.com.
- Pet Shop Girls, 427 Shawmut Avenue, Boston, (617) 262-7387; www.thepetshopgirls.com.
- Solutions, (877) 718-7901; www.solutionscatalog.com.
- Target, various locations; www.target.com.

PHOTO BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

The crops were growing well, largely, Ruby claimed, because they had been planted, at her insistence, in strict accordance with the signs. . . . Cut firewood in the old of the moon, she'd advised, otherwise it won't do much but fry and hiss at you come winter.

Charles Frazier, *Cold Mountain*

REMEMBER: WAXING = growing; waning = declining. Therefore, waning moons are better for weeding and pruning, while waxing moons are more useful for seedlings. This week is terrific for preparing your garden and clearing off the leaves, branches, and old growth. The gardening metaphor works in your career as well — clean out the deadwood this week, especially when the moon is in an air (Aquarius) or fire (Aries) sign.

Thursday, May 22
Waning moon in Aquarius/Pisces; sun moves into Gemini. A difficult angle between Venus and the moon means female trouble (times 10, for Leo and Scorpio). However, ladies with a bit of excess weight may find this a useful day to go on a diet. Libra, your ideas are the best. Share them. VOC 1:49 to 4:41 p.m.

Friday, May 23
Last-quarter moon in Pisces. A turning point for events that climaxed at the lunar eclipse but began at the start of May. Who needs reality when nostalgia beckons (remember how simple your old Kaypro was? And how much metal it was made of?). Pisces, be careful with your penchant for black humor. Others may think you're being sincere, and you know what a drag it is to apologize. Cancer, be a doer, not a doormat.

Saturday, May 24
Waning moon in Pisces. A domestic day, particularly for water signs. Folkloric tradition suggests we all brew some beer, which won't get you buzzed as fast as a six-pack. Do I hear whining? Are we there yet? Virgo and Gemini could be a little too loud with their demands. Happily, Pisces folks keep us all focused (on them!).

Sunday, May 25
Waning moon in Aries. Another great day for starting a diet or stopping a habit, although Cancer and Capricorn will be extra-peevish about any deprivations they experience. On the whole, it's a "keep it short and snappy" kind of day, and Aries won't back down (even if they should). Romance for Leo could be bumpy but exciting (that's the case for last week and this week, actually). VOC 12:33 to 2:59 a.m.

Monday, May 26
Waning moon in Aries. If it's new, it's for you, even though we're so close to the new moon that the vibe is all about finishing, completing, exhausting, and using up. Aries, have fun being emphatic, but bear in mind your voice could be LOUDER THAN YOU THINK. Libra, anxiety is normal right now, just don't lose your keys.

Tuesday, May 27
Moon in Aries/Taurus. An afternoon void-of-course means you need to hit save on that keyboard *very* frequently. It's a transitional time for Libra and Scorpio as well — self-doubt (even for the scorpion) comes easily. And if you're planning a budget or asking for money, you may undersell or under-market. "Conservative" is the watchword as the day goes on. Taurus may feel like they're running in place (blame Mars, who's been messing with your sun sign all month). VOC 1:41 to 3:32 p.m.

Wednesday, May 28
Moon in Taurus. I love this lunar phase because no matter what else is going on, that urge to shop prevails (thus tidily negating emotional or intellectual upheaval!). Look for anything low-cut, anything to amplify your voice, or anything that makes you look more swank. Taurus may be craving change, but change on their own terms. Aquarius could be fussy — are you pulling someone toward you or pushing him/her away? ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

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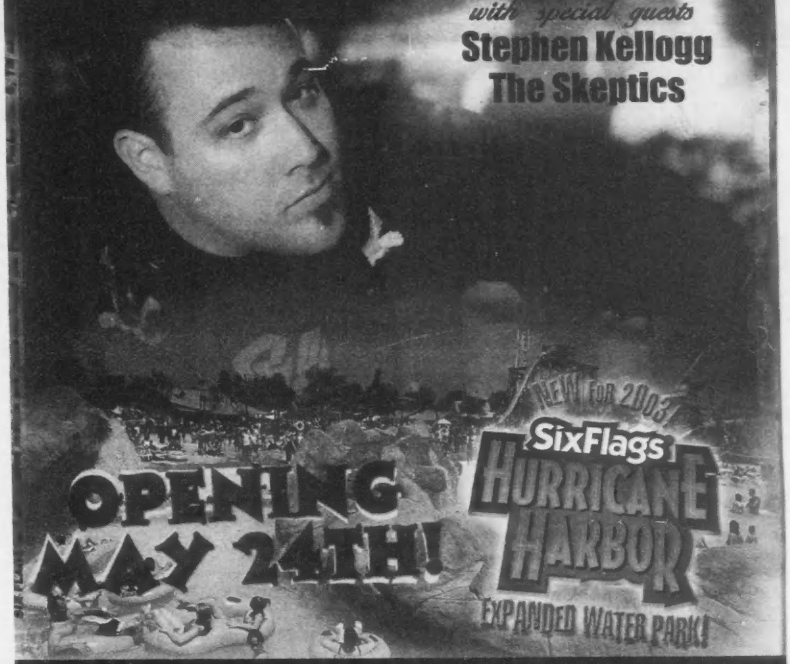

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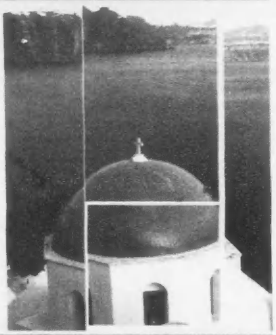
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OUT THERE

With Iraq defeated, the allies need to find a more suitable target. Did someone say *bonjour*?

Bomb la France

BY STEVE ALMOND

NOW THAT WE'VE opened a can of Good Old American Whoop-Ass on the Iraqi army (official motto: *please stop shooting*), our military needs to find new opportunities to invade countries.

The reason for this is simple: war is, when you come right down to it, fun. I know the pansy/peacenik coalition doesn't like to admit that, but it's true. Life is just more interesting when our dudes are out there scoping the enemy with those cool night-vision goggles and dropping those precision-guided munitions from high over the clouds. (Sometimes, when I'm at home at night, I'll sit back in a comfy chair and say those words — *precision-guided munitions* — over and over. There's a euphony there I find soothing.)

Also, TV is way cooler when a war is on. It's been terribly dispiriting to watch the networks try to return to normal programming in the post-Iraq-butt-whipping era. Like all of a sudden we're supposed to care that the state is running a deficit, or that some movie star got arrested, when two weeks ago we were watching *the course of history being changed*. I get shivers just thinking about it.

There are some obvious candidates out there: the Elvis-imitator guy in North Korea and whoever the hell runs Iran these days. Syria, maybe. But everyone knows these countries are patsies. And it's starting to look a little unseemly, a little unsporting, to attack only the patsies.

What we need to do at this point is to take on a genuine First World power.

I nominate France.

What the Bush regime needs to realize (and I think, deep down, it does) is that Americans are ready for a war against France. The recent squabble over Iraq is really just a symptom of a bone-deep, longstanding hatred between these two nations.

I would remind those of you with a less-than-awesome historical grasp which side France supported in the Civil War. (Hint: the side that lost.) Not only that, but France is really sort of unfinished business when it comes to kicking Euro butt. We've already kicked the hell out of Britain, Spain, Italy, and Germany (twice).

Maybe more important, France — and, more specifically, the French — are really annoying. A brief list of annoying things the French do:

1) Speak French. Spanish I could see, because Spanish is useful. The only reason to speak French is some lame effort to impress chicks.

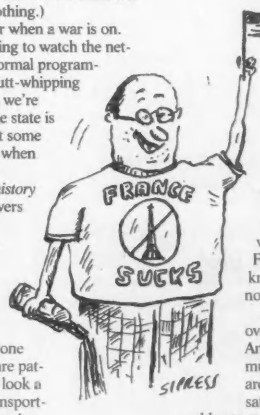
2) Make depressing films. What is it about this whole *cinéma de bummer*? Are these people allergic to fun? Do they assume that doom and gloom automatically convey depth of intellect? And, if so, how does one explain the Jerry Lewis thing?

3) Sell weapons. If anyone's going to be selling weapons to unstable despotic rulers, it's the US of A. Got it?

You notice I did not include items such as *fail to bathe* and *smoke constantly*. This is because I am an American and therefore reluctant to stereotype.

I realize this list isn't necessarily enough to justify going to war against another country, one that is supposedly an "ally." But there are several other major geopolitical factors that the current administration could use to justify a war.

First, there's the plain and obvious fact that various European nations — led by the French — are attempting to band together, in a crass effort to prevent America from establishing total global dominance. This group, known as the European Union (note the distinctly commie-ish sound of that name), has already established a common currency and various other strategic alliances, some of them no doubt military. A campaign against France would strike at the heart of this so-called union, as France is located roughly in the middle of Europe.



Second, France is, in the truest military sense, low-hanging fruit. The French army might have been hot stuff back in the time of Napoleon, but its recent track record can be summed up in two words: *we surrender*. (I don't think I need to remind anyone that, if it weren't for us Americans, the French would be eating sauerkraut and blood sausage right now.)

And if we've learned anything over the past few months, it's that Americans will support pretty much any war as long as there aren't too many casualties. I feel safe in predicting that the French would get one taste of our "Shock and Awe" capabilities and start singing that lullaby known as "Goodnight, Pierre." And, as a bonus, I'm pretty sure we could count on the Brits to help with mop-up.

Third, and most important, is the issue of plunder.

We'll probably get some oil out of the Iraq deal. But just imagine what we get if we liberate France: unlimited supplies of wine and Champagne, the French Riviera, some incredibly good bread, a bunch of great restaurants, an efficient wait staff, the Louvre, Paris, the Alps, and a whole bunch of hot French babes.

If we play it the right way, we could basically supply pastry chefs and au pairs to the entire Midwest. We could put Disney in charge of running the country and charge admission to anyone who wanted to visit. That alone would take care of our budget deficit.

The main thing we need to do in the next few weeks is to whip up the good people of this country. The recent call for the boycott of French products is a good sign, as is the decision by patriotic cafeteria owners to eliminate the "French" from fries. As recently as this weekend, I saw a T-shirt for sale in the North End that said FRANCE SUCKS. (My own suggestion would be to strengthen this assertion: FRANCE SWALLOWS.)

Mr. President — or Mr. Vice-President or Mr. Rove, whoever's calling the shots — now is the time to act. Let's get our boys the hell out of the desert and go after these cheese-eating, Gauloise-smoking, Musketeer-pimping, Sartre-quoting *mère*-fuckers. ■

Steve Almond peut être atteint à sbalmond@earthlink.net.

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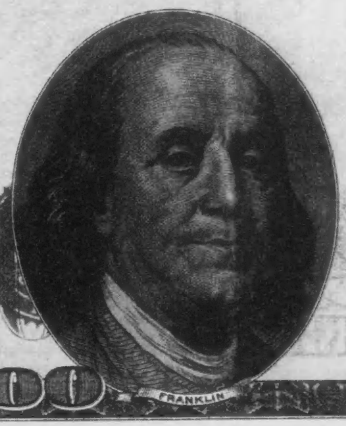

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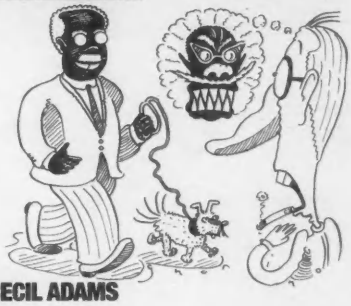

BY CECIL ADAMS

Recently in your online archive I read your column on why white people don't look more alike, which interested me from multiple angles. The first stems from the experiences of people with Asperger's syndrome, a neurological disorder that has "face blindness" as one of its symptoms (and which I myself have). Face blindness refers to both difficulty in reading faces and in recognizing people by their faces. In other words, most people look alike to us. I can point out from my own and others' experience that it is no easier to tell white people apart by nonfacial characteristics than people of other colors. By "nonfacial characteristics" I mean hairstyle and color, skin color, height and body shape, style of dress, places one habitually is found, and all the other things that are so much easier to tell apart than facial features.

The second point re: white people not looking alike comes from experiments in social psychology. [Cites studies suggesting that people of other races seem to look more alike than people of one's own race.] I'm appending the journal references.

Jennifer McIlwee Myers
Via the Straight Dope message board

Hmm. That archived column really addressed two questions: the one that was asked (why do white people display more physical variety than other races?) and the one that was in the back of everyone's mind (why do all *those* people look alike?). I answered question number one, in the process challenging but not denying its premise, namely that white people do show greater variation in certain superficial traits — hair and eye color, for instance. No doubt this led those who felt question number two was the real issue to conclude: you racist pig! The fact that you would even *think* that members of other races look more alike proves you can't transcend your racial conditioning, etc. One sees the box this puts us in, debate-wise. We plunge on nonetheless.

Let's begin by conceding that conditioning has a lot to do with it. Following up on the cites you helpfully supplied, Jennifer, we learn that most studies show that *a)* whites have an easier time recognizing white people than black people; *b)* blacks have an easier time recognizing black people than white people; and *c)* blacks and whites have an equally hard time recognizing Japanese people. The near universality of "own-race bias" suggests that the perception of difference has more to do with the observers than the observed — *i.e.*, it's all in your head, and no one race actually demonstrates more facial uniformity than any other.

But come on. That's what we're *supposed* to think. Even once we grant that own-race bias exists, how can we assume that all races have exactly the same range of facial variation? Setting aside the black/white issue for the moment, surely Asians show more uniformity than Europeans and Africans, no?

Judging from the research, no. One study (A.G. Goldstein, "Race-related Variation of Facial Features," 1979) even found that Japanese women's faces show more variation than those of, say, Irish men.

But wait a minute. Studying Goldstein's paper more carefully, we find that while he compared a boatload of facial features — head circumference, forehead height, "transverse nose protrusion," and so on — he omitted some much more obvious (albeit more ephemeral) characteristics, such as hair color, style, and length, and skin tone. Another social scientist makes much the same point: "[Facial measurements] may not be relevant for perceptual discrimination, and hair colour and hairstyle may be used more readily as discriminating cues" (J.W. Shepherd, "Social Factors in Face Recognition," 1981). Duh.

So where does that leave us? There's reason to believe that both subjective and objective factors figure into the widespread impression that people of other races look alike. One study found that, when describing faces, Europeans tend to mention hair color, length, and texture, as well as eye color — characteristics in which Europeans show wide variation — while Africans single out hair position, eye size, and the appearance of the eyebrows, chin, and ears. In other words, when identifying faces, we tend to look for the features in which our own race shows the most variation — which means that people of a race that shows less variation in those features can be hard for us to tell apart. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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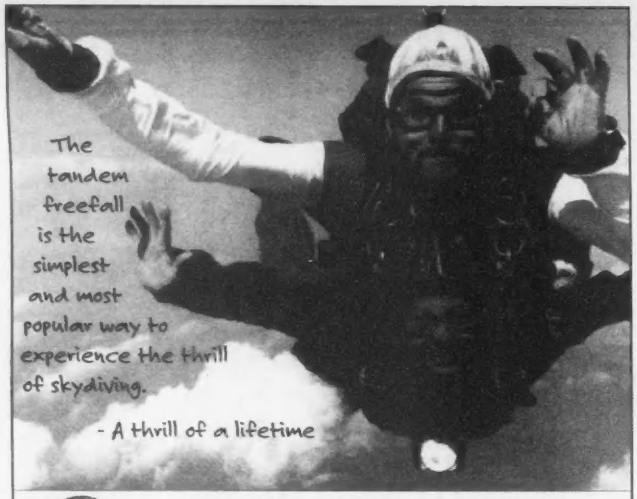

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DON'T QUOTE ME

The *New York Times* scandal is just the latest in a long line of stories about journalists behaving badly. And they're eating away at the media's credibility.

News at the brink

BY DAN KENNEDY

IF YOU WERE to wade through the mountains of commentary on the *New York Times* scandal, you would think that nothing like it had ever happened before — or, at least, hardly ever. And yes, perhaps there was something unique about the egregiousness of former reporter Jayson Blair's fabrications and plagiarisms, and of the indulgence shown to him by executive editor Howell Raines and managing editor Gerald Boyd.

Yet far from being an isolated incident, the *Times* catastrophe is actually just the latest and most notorious in an ever-accelerating series of journalistic misdeeds. From bribery in the deserts of Utah to photo manipulation in the deserts of Iraq, from a faked slave boy in Ivory Coast to the most inventive faker of them all, Stephen Glass, now raising a bony hand out of the crypt of his former career, we are witnessing a news media beset by a crisis of credibility.

Times Reporter Who Resigned Leaves Long Trail of Deception
Doubts raised on Globe work of reporter Times accused
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SIGN OF THE TIMES: *has journalistic credibility hit an all-time low?*

The saga of Jayson Blair has gotten far more attention than any of these other stories for a few obvious reasons: the reputation and prestige of the *Times*; its status as a target of right-wing critics; and the fact that Blair is an African-American. That last bit has given entree for critics of affirmative action to cluck piously over the hazards of hiring unqualified young reporters simply because they are black.

But whereas Blair may have personally benefited from his ethnicity (Raines admitted as much when he, Boyd, and publisher Arthur Sulzberger Jr. met with enraged employees last week), far more white journalists have impaled themselves on their lack of ethics over the years than have their black counterparts. Statistically, it could hardly be otherwise: according to the American Society of Newspaper Editors, just 12 percent of newsroom employees are minorities, and just a little over five percent are African-American. Still, it's interesting that no one seems to think scandals involving white journalists say anything telling about whites in general.

Last Friday, *Boston Globe* columnist Brian McGrory wrote that Blair's misdeeds, and his editors' failure to deal with them until it was too late, had left him "worried" about "talented minority reporters now stigmatized by the sins of the *Times*." May we now look forward to a follow-up on the unfair aspersions cast on white photographers because former *Los Angeles Times* (and former *Boston Herald*) shooter Brian Walski got way too creative with Photoshop while on assignment in Iraq?

Not to pick on Walski, who, by all accounts, enjoyed an unblemished record prior to his mind-boggling lapse of judgment. He is, after all, far from alone.

It used to be that Blair-like scandals were exceedingly rare. It was way back in 1981 that the *Washington Post* had to return a Pulitzer Prize when it was revealed that Janet Cooke had invented the young heroin addict whose life story she'd told. Then, in 1998, came a cluster of revelations. Glass departed the *New Republic* when his fictions were revealed — fictions that were so florid that you were left wondering whether he had ever really expected anyone to believe him. (Remember the First Church of George Herbert Walker Christ?) Later that year, the *Boston Globe*'s star columnists, Patricia Smith and Mike Barnicle, were forced to resign when it came to light that they had fabricated characters and, in Barnicle's case, had plagiarized as well.

And for those media-scandal junkies who complain that there is a racial double standard at work, be assured: there is one, but not the one you might think.

Cooke and Smith, who are both African-Americans, were ruined, cast out of polite society, all but silenced. (Smith, a gifted poet, is at least occasionally heard from.)

See **QUOTE,** *page 18*

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QUOTE, *from page 16*

Barnicle, who's white, now writes a column for New York's *Daily News*, hosts a talk show in Boston on WTKK Radio (96.9 FM), and pops up on MSNBC and *Chronicle*, a program on WCVB-TV (Channel 5).

Glass, who's also white, has already gotten his mug on *60 Minutes* and in *Newsweek* to flog his new novel, *The Fabulist*. According to a press release put out by his publisher, Simon & Schuster (you might not want to read this on a full stomach), "*The Fabulist* speaks to important issues relating to truth, lying, and the fragility of journalism — with its vulnerable fact-checking system and precious bonds of trust between editor, reporter, and reader. It also speaks to issues of family, friendship, and religion — of shame, remorse, and the possibility of forgiveness."

Glass reportedly received a six-figure advance for his latest work of fiction.

DIVERSITY AND its discontents are certainly part of the *Times* story. But they are by no means the only one, or even the most important. The real meaning of Jayson Blair's fall can be deduced only by looking at where it fits into modern media culture — the big scandals that crop up with depressing regularity, the little scandals about the dishonest ways that journalists frame stories every day, and the microscopically low regard in which the news media are held.

Last August, the Pew Research Center for the People and the Press reported that 67 percent of those surveyed believed the news media "try to cover up mistakes," whereas just 24 percent "are willing to admit mistakes." Nearly 60 percent also agreed with the propositions that the media are politically biased and are an obstacle to solving society's problems.

Carroll Doherty, the Pew Center's editor, says those findings have been consistent in recent years, with the exception of a surge of good feeling toward the media in the months immediately following 9/11. As for whether the Blair scandal might make those numbers even worse, Doherty is dubious, given the low regard in which the media are already held. "The working assumption of many Americans is that this kind of stuff goes on all the time," Doherty says. "It may not be the correct impression, but it's the impression they have."

Shortly after the Blair story broke, Alex Jones, director of the Joan Shorenstein Center on the Press, Politics, and Public Policy, at Harvard's Kennedy School, told *USA Today* how shocked he was that people who knew Blair had fabricated stories about them — such as the family of former POW Jessica Lynch — didn't even bother to complain (see "Don't Quote Me," News and Features, May 16).

After the *USA Today* story appeared, Jones told me, he received e-mails from people "ridiculing" him for being naive. For Jones, this has been an eye-opening, and disheartening, experience. "The thing that shocked me as much as anything was that people could read a fabricated story about themselves and just shrug as, basically, 'What do you expect?' And it was the *New York Times* we were talking about, not the *National Enquirer*."

But though most journalists are surely honorable, there are plenty of incidents critics can point to if they wish to assume the worst. None of these recent scandals has created the stir that the *Times* story did. Some didn't make it much beyond Jim Romenesko's Media News, a Web site that is read obsessively by media insiders but that is little known to most of the broader public.

In addition to the contretemps of Blair and Walski, consider these incidents from the past couple of years.

• In June 2001, Michael Kinsley, then the editor of *Slate*, issued an apology for running a story by a writer named Jay Forman on "monkeyfishing" in the Florida Keys — the cruel and, as it turns out, nonexistent practice of casting for monkeys with hooks and fruit as though they were fish.

• In February 2002, freelance journalist Michael Finkel admitted that an adolescent slave boy from Mali who was living in Ivory Coast, about whom Finkel had written evocatively in the *New York Times Magazine* the previous November, didn't actually exist. In a statement, the *Times* said: "Though the account was drawn from his reporting on the scene and from interviews with human rights workers, Mr. Finkel acknowledges many facts were extrapolated from what he learned was typical of boys on such journeys, and did not apply specifically to any single individual." In other words, he'd made it up.

• Last September, the Associated Press fired Washington-bureau reporter Christopher Newton, charging that he had fabricated sources and quotes in at least 40 stories during the previous three years. Asked *Slate*'s Jack Shafer: "What does it say about AP methods and practices that nobody caught him over the course of 32 months?"

• In April of this year came the revelation that two reporters for the *Salt Lake Tribune*, Kevin Cantera and Michael Vigh, had secretly taken $10,000 apiece from the *National Enquirer* in return for information about the Elizabeth Smart investigation. The reporters were fired for lying about the arrangement, and *Tribune* editor James Shelledy resigned.

Now, people who've been around the business will tell you that it is hardly unusual for a supermarket tabloid such as the *Enquirer* to offer money to reporters for exclusive details of a salacious story. What was unusual in Salt Lake was that two reporters actually took the cash. Or was the truly unusual development the fact that they got caught?

Tom Kunkel, dean of the University of Maryland's Philip Merrill College of Journalism, the school from which Jayson Blair failed to graduate, believes that in some respects journalism has actually become *more* ethical in recent decades — more of a profession, especially in the post-Watergate era, with a greater sensitivity to wrongdoing and thus a higher likelihood of getting caught.

Yet Kunkel worries about a countervailing trend, too: a win-at-all-costs ethic that affects everyone from students tempted to cheat on tests to CEOs who lie to shareholders about the financial well-being of their companies. In the hyper-competitive world of big-time media, the temptation to cheat was obviously more than Blair could handle. He appeared to be doing the work of three people — three *talented* people — and was winning respect and praise from his editors. How could he stop? Moreover, in our confessional culture, how long will it be before he, like Stephen Glass, is back in the limelight? Then, too, he's already in the limelight.

"Look at Jayson. He probably always wanted to be on the cover of *Newsweek* magazine," says Kunkel. "Well, there he is. It makes you sick to your stomach, but he's probably going to cash in."

Kunkel offers this piece of advice from Ronald Reagan for how to prevent future Jayson Blairs from happening: "Trust, but verify."

WHY ARE SUCH media scandals occurring, or at least being discovered, more frequently than ever? There is no one definitive answer, but here are some partial explanations.

Technology makes it easier to cheat — and easier to get caught. Blair pulled his scam with his trusty cell phone (which meant that he rarely had to leave New York in order to appear that he was traipsing about Texas or Ohio), with the Internet, and with unauthorized access to the *Times*' photo files, which allowed him to describe vistas he had not actually seen. Brian Walski merged elements of two digital photos to create a more pleasing composite using nothing more than a laptop and photo-editing software.

See **QUOTE,** *page 20*

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QUOTE, *from page 18*

It's frightening how easy it was. Yet their tools, in the end, tripped them up. In a piece for the forthcoming *American Journalism Review*, *San Antonio Express-News* reporter Macarena Hernández tells writer Jill Rosen that she had made a habit of reading Blair's *Times* pieces online ever since the two had been *Times* interns several years earlier. Hernández's habit, of course, led to her discovery that Blair had plagiarized one of her stories.

The competitive pressures of corporate journalism can lead to ethical lapses. It is ironic that the *Times* scandal played out at one of the most richly resourced news organizations in the world. But Blair aside, most media today are owned by large, publicly traded corporations that stress profits and the bottom line above all else.

Legendary media critic Ben Bagdikian, author of the oft-updated *The Media Monopoly* and a former top editor for the *Washington Post*, agrees with Tom Kunkel that in some respects the media are more ethical than ever. He recalls beginning his career by being ordered to run press releases from advertisers as is. But with profit expectations rising and newspapers losing circulation, Bagdikian adds, there is a temptation to cut corners in order to come up with evocative stories.

"There are spasms of these things that happen," he says. "And I'm not sure it's more misbehavior of journalists. But there is more pressure on journalists to provide something quickly and dramatic because their publishers and editors feel they're competing with television, or even competing with the Internet."

Geneva Overholser, who runs a Washington-based journalism program for the University of Missouri and who is a former *Des Moines Register* editor and *Washington Post* ombudsman, says that the "profit pressures" many newsrooms are under have resulted in cutbacks in training on such sticky ethical issues as the use of anonymous sources, as well as in dealing systematically with complaints from readers.

Editors, in too many instances, don't hold their journalists accountable. That was certainly the case at the *Times*, where Howell Raines and Gerald Boyd found themselves utterly charmed by the seemingly workaholic young reporter who kept breaking one huge story after another.

The Shorenstein Center's Alex Jones is particularly critical of the lack of accountability in newsrooms. He would scrutinize résumés vigorously (if anyone at the *Times* had done that, he or she would have learned that Blair was lying about his college degree), publicly encourage readers to report errors, and randomly fact-check articles that have already been published.

"It's too easy to cheat," Jones says. "Part of that's technology and part of that's anonymous sources and part of that's, perhaps, something that's gone missing in the newsroom culture: 'Thou shalt not.' I think there's something that's really going to have to be done. Not just for the *Times*, for everybody."

Jayson Blair isn't so much an anomaly as a leading journalistic indicator.

BUT THERE'S something else going on, the 95 percent of the iceberg that sits below the water's surface, the sloppiness and laziness and inability to tell the news straight that eats at the media's credibility every day. It's the something else that has allowed a bottom-feeder like Roger Ailes to transform the Fox News Channel into a huge success. It's the reason that Web sites on the right (the Drudge Report) and the left (Media Whores Online) are flourishing. The public doesn't trust the news media, and many people perhaps believe that blatant bias is preferable to the hollow claims of objectivity put forth by the mainstream media.

It's the way a story is framed. It's the way small lies are repeated, over and over, seemingly as much for the entertainment of the reporters themselves as for anyone else. Bob Somerby, author of the Daily Howler Web site (www.dailyhowler.com), has exhaustively detailed how the media repeatedly and recklessly lied about Democratic presidential candidate Al Gore in 2000. Just one example: Gore never said he had "invented" the Internet, even though that claim, complete with quotation marks, was attributed to him repeatedly during the campaign. In such a close election, it would not be an exaggeration to say that the media's real lies about Gore's imaginary lies decided the election.

"Today's press corps creates a pre-scripted story," Somerby told me in an e-mail. "All subsequent facts — *all* subsequent facts — are then rearranged to fit that preconceived script.... The truth is this: Facts play almost no role in modern press-corps culture."

Al Giordano, publisher of the online *Narco News Bulletin*, who wrote a particularly insightful analysis of the Blair scandal last week (go to www.narconews.com), has tangled with the *Times* for the past several years over what he sees as the paper's bias toward business and moneyed interests in Latin America. In a follow-up e-mail, he told me that the problem is not so much inaccurate journalism as it is accurate journalism that does not get at the truth.

"What the *Times* excels at is taking 'accurate' quotes from sources and making a big lie out of an impeccably documented string of selective factoids," Giordano says. He adds: "In many cases, the more strictly reported stories, without any fabrication by commission, contain an even slimier fabrication by omission that creates a more false impression."

Needless to say, the *Times* is hardly alone in committing errors of omission.

I don't mean to make too much of Somerby's and Giordano's analyses. Obviously the outright fabrications of a Jayson Blair, a Brian Walski, or a Christopher Newton have to be punished quickly and harshly. The practices cited by Somerby and Giordano are in some cases softer, more nebulous, more difficult to root out or even define — though, to be sure, both have caught the mainstream media in outright lies from time to time. Still, there's a difference between blatant fabrications and bad, even dishonest, reporting. For one thing, the latter is rarely punished, even though it is as corrosive of credibility in the long run as the sort of offenses that get people fired.

"Basically, when you pick up a rock, underneath it you find rot," says Danny Schechter, executive editor of MediaChannel.org and author of the new book *Media Wars: News at a Time of Terror* (Rowman and Littlefield). That's true no less of media institutions than of the titans of Wall Street — celebrated in the 1990s but ultimately proved to be hollow at their core.

Seen in this light, Jayson Blair isn't so much an anomaly as a leading journalistic indicator. It's time to pick up the rock and take a good, long look at what's underneath. The future of news — and, ultimately, of democratic self-government — depends on it.

Mea culpa. The last thing you want to do is to screw up when you're writing about someone else's screw-ups. Alas, I did just that in last week's piece on Jayson Blair and Howell Raines (see "Don't Quote Me," News and Features, May 16), misidentifying the DC-sniper suspect whom Blair had falsely reported was on the verge of confessing. The suspect was, of course, John Muhammad. ■

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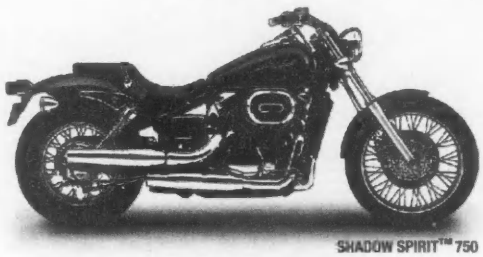

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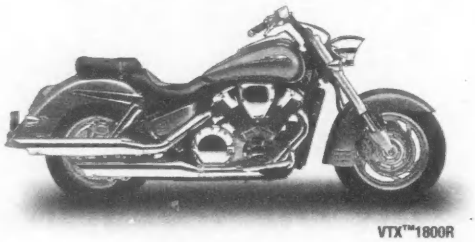

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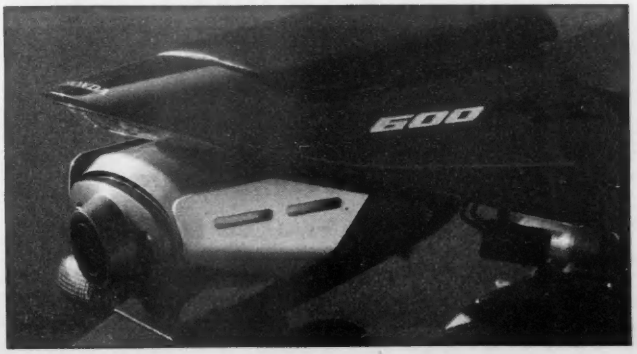
It's the day that sportbike riders have dreamed of. The day MotoGP technology comes to the 600 class. And the result? It's better than anyone ever dared hope.

Honda's latest, exclusive Unit Pro-Link® rear suspension. The upper shock mount is contained within the swingarm itself rather than being attached to the frame. With no top-frame mount, the rear suspension doesn't upset the chassis. How does it perform? Ask World Champion Valentino Rossi, who's used his RC211V to positively wax the best talent the MotoGP world can bring to the start line.
Another part directly inspired by the RC211V is the CBR600RR's new aluminum swingarm.
Bottom line? The new Honda CBR600RR is, without a doubt and without a challenge, the highest-performing, most track-ready middleweight sportbike we've ever produced—truly better in every way than the machines that already have won so many championships and have come to define what the 600 class should be. Will there be one in your future? There can be—if you move fast.

Never, ever, have the performance and design concepts of one of our true Grand Prix racebikes crossed over to one of our street-legal machines in such a short time. Of course the bikes we're talking about are Honda's world-beating RC211V five-cylinder MotoGP Champion and the all-new Honda CBR®600RR—the new performance and technology leader in the 600 class. Just a simple look will show you exactly how serious this new bike is. Designed to dominate at the track, it's truly new from the ground up.
Let's start with the engine: It's shorter top to bottom and front to back compared to our own compact CBR600F4i, even though it displaces an identical 599cc. That gives it greater mass centralization—hard to see, but one of the keys to superior performance.
The new Dual Stage Fuel Injection (DSFI) features two injectors per cylinder: one upper and one lower. The lower injector—downstream from the throttle body— enhances ridability at low engine speeds, while the upper injector—located in the airbox— improves top end. Together, working with the 40mm throttle bodies, they help the CBR600RR deliver optimum power, performance and response at every engine speed and throttle opening.
The CBR600RR's cylinder head uses a two-spring-per-valve design, again designed to deliver high performance at high rpm; the redline is a stratospheric 15,000 rpm, and the powerband is wider and features more overrev.
Shim-under-bucket valve adjustment reduces valvetrain weight and maintains that performance when the valves are opening and closing 125 times per second. And the RR gets lighter pistons, piston pins and connecting rods.
One of the new CBR600RR's most revolutionary concepts has to be its chassis, and especially its suspension. Up front, a stout 45mm cartridge fork is fully adjustablefor compression- and rebound damping and spring preload. But at the rear, things get really interesting.



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2003 SUZUKI MOTORCYCLE & ATV LINEUP

American Suzuki Motor Corporation (ASMC) proudly announces its motorcycle and ATV lineup for 2003. New for '03 Suzuki introduces 7 new street machines including the heavily updated GSX-R1000, the all-new SV1000 and half-faired SV1000S, the completely re-designed SV650 and SV650S and two new super scooters; the all-new Burgman 400 and Burgman 650.

On the off-road side, the addition of the DR-Z110 to Suzuki's JR50, JR80,DR-Z110, DR-Z125/DR-Z125L, DR-Z250 and DR-Z400/DR-Z400E models means that Suzuki can provide a vehicle to match any rider or riding ability.

Motocross fans will have no shortage of machines to choose from in 2003 including machines like the RM60, RM65, RM85 and new big wheel RM85L as well as the new RM100, and the proven high performance RM125 and RM250.

Suzuki also offers its most comprehensive ATV lineup ever. In 2002, the company introduced the new LT-A50; LT80; the new Eiger™ series LT-F400, LT-F400F, LT-A400 and LT-A400F; the award-winning Vinson LT-A500F; the award-winning LT-F250 Ozark; and the chart-topping 2003 LT-Z400 QuadSport Z400. These new units, coupled with the exciting, all-new early release 2004 QuadSport Z250, give the company a vastly improved breadth of QuadRunners for retail growth.

For 2003, Suzuki introduces the LT160 and the Vinson LT-F500F. "Because Suzuki has enjoyed success in its 'flagship' lines GSX-R, Hayabusa, Katana, Bandit, Intruder and Volusia, the resources have been available for development of quads and new motorcycles," explained Mel Harris, Executive Vice President of Suzuki Motorcycle & Marine. The result for Suzuki according to Harris will be one of - if not the - most competitive vehicle lineups in the industry.

Early Release Model: 2004 Suzuki QuadSport Z250

It's sporty enough to be called a "performance quad." It's friendly enough to be called a "recreational ATV." But you'll simply call it your "first sport ATV." Introducing the all-new early-release 2004 Suzuki QuadSport Z250, which features a user-friendly 250cc powerplant, lightweight and nimble chassis, and high-performance styling. The Z250 is truly the ideal recreational all-terrain vehicle for riders of all skill levels.

The QuadSport Z250 is all about easy-to-use power, thanks to its 246cc single-cylinder, four-stroke engine, which delivers smooth power throughout the rpm range. The Z250 powerplant has a compression ratio of 9.2:1, automatic cam chain tensioner and breathes through a 29mm Mikuni BSR carburetor. Other vital components include a large airbox, lightweight crankshaft and an exhaust system tuned for awesome power output with a sporty growl. Power is directed through a slick five-speed manual transmission, complete with reverse gear, and an ultra-efficient, low-maintenance shaft-drive assembly.

Designed by the same engineers who created the high-performance QuadSport Z400, the Z250 is supported by a chassis that blends high-speed stability with a comfortable ride. It starts with a sturdy, steel-tube frame - complete with a solid-steel skid plate and a strong front bumper for maximum protection. Front suspension comprises an independent double wishbone design using oil-charged coil-over shocks. The result is a whopping 155mm (6.1 inches) of wheel travel, which is adjustable over a range of five spring preload settings per shock. Rear suspension duties are handled by a lightweight steel swingarm with shaft-drive and a single gas-charged coil-over shock. Like its front counterpart, the latter produces 155mm (6.1 inches) of wheel travel and offers five clicks of spring preload adjustment. Tires measure 22 inches at the front and 20 inches at the rear, and are mounted on lightweight aluminum wheels. The result is maximum traction and stability in a variety of conditions and terrain.

Hydraulic disc brakes up front utilize large-diameter rotors for powerful yet consistent stopping power. In the rear, a single cable-actuated drum brake doubles as a parking brake.

There's no denying where the Z250 gets its good looks. The radical front and rear fenders, the dynamic, angled 40-watt halogen headlight, the racy stance and the dirtbike-inspired graphics all prove that the Z250 is pure Suzuki QuadSport. Indeed, the sharply curved front fenders scream performance while the aggressive-looking rear fenders connect with the mudguards to protect the rider from roost and rocks. The T-shaped seat provides a comfortable perch yet narrows at the 2.8-gallon fuel tank to offer riders full range of motion.

Additional perks include serrated-steel footpegs for maximum control, a five-liter water-resistant utility box under the seat, 21-watt brake light, 150-watt generator and maintenance-free battery complete the quarter-liter QuadSport package.

If you're ready for the action, the entertainment and the excitement of a new sport ATV, the QuadSport Z250 is here and waiting for you.

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- Newly refined engine provides exceptional output and even more efficient operation
- Transmission shafts are behind and below the crankshaft for a compact engine design
- New 32-bit digital engine management operates the fuel-injection system more quickly and precisely than ever, producing exceptionally crisp throttle response and strong low- and mid-range torque.

Prepare to envy the guys behind you and your GSX-R1000. After all, they always have a killer view of the spectacularly styled open-class leader. Fortunately, there's always plenty of fresh air between you and the fast-approaching victory ahead to bring you back to reality.

GSX-R1000

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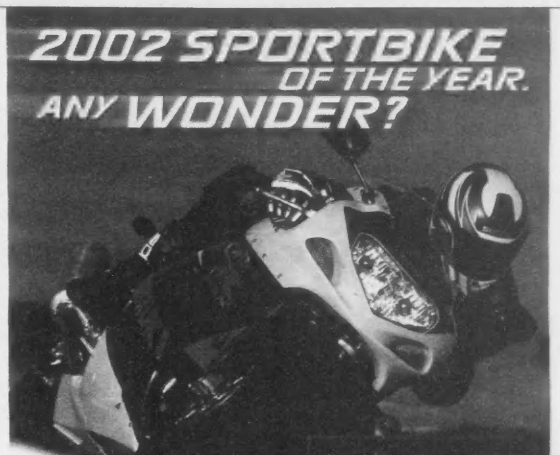
2002 SPORTBIKE OF THE YEAR. ANY WONDER?



- Liquid cooling with double-overhead camshafts and four valves per cylinder, with a short-stroke design for exceptional performance at high rpm
- Transmission shafts are behind and below the crankshaft for a compact engine design
- Intake and exhaust valves have a narrow included valve angle of 25 degrees for a compact engine configuration
- New, stainless-steel exhaust pipes for enhanced sport styling

You might say the GSX-R750 has been training for this honor all its life. With championship after championship after championship after championship after championship. Need we say more?

GSX-R750

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- 45-degree V-twin engine with huge 1462cc displacement
- Peak torque at 2300 rpm – right where you need it most
- Five-speed transmission and shaft drive
- Dual right-side chrome mufflers designed for a throaty exhaust note
- Front hydraulic disc brake system features dual-piston calipers
- Rear hydraulic disc brake system features a lightweight drilled rotor

No wonder it's the king of double-takes and dreamy stares. The Intruder LC VL1500 is one sweet package, all the way from its redesigned mirrors to its numerous custom-style details — and everything in between.

INTRUDER® VOLUSIA™ 1500

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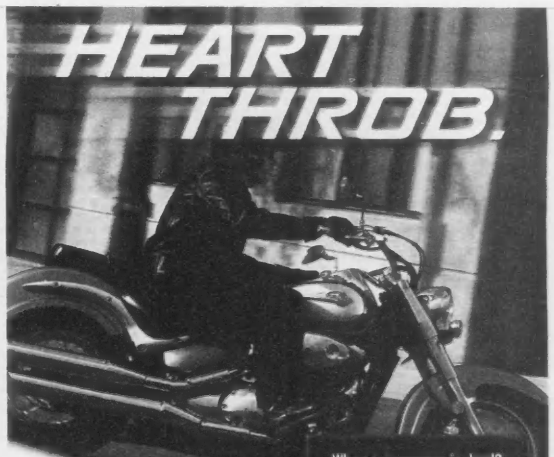

- 45-degree, liquid-cooled V-twin engine
- Single overhead camshaft, four valves per cylinder
- Dual offset crank pins for smooth performance
- Shaft drive for smooth performance
- Dual right-side chrome mufflers designed for a throaty exhaust note
- Front hydraulic disc brake

Who says romance is dead? With its classic styling, timeless good looks, and even a fuel tank tattoo, the Intruder Volusia still inflames the passions of yesteryear like no other. Love at first sit? It won't be the first time.

VOLUSIA™ 800

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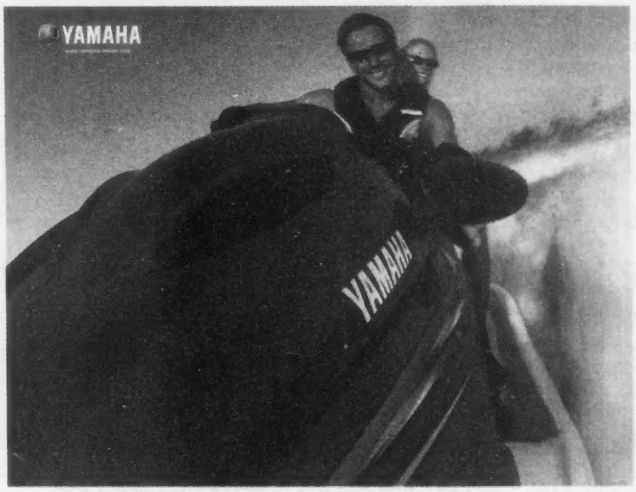
Yamaha's New GP1300R 2-seater Muscle PWC is Touted as the Fastest and Most Powerful Model in its Class



With a water-shredding 165 hp, the new GP1300R is touted as the most powerful and fastest production PWC on the planet. We intend to put that claim to the test down the road in a big-dog PWC shootout. What is certain, however, is that the new boat trumps last year's 1200 water warrior in every category.

The 1300 weighs in at 20 pounds less than the 1200 because its hull, deck and liner are molded with the industry's first application of a less dense SMC. Don't worry, the boat is still plenty strong and rigid enough to take anything you might dish out. The hull design itself is the same as that used on the 1200.

The most significant new feature on the 1300 is electronic fuel injection, which is light-years ahead of the 1200's carbs and dual accelerator pumps. It allowed the engineers to do something really cool: They call it "traction control." It totally transforms the boat's personality at wide-open throttle in rough water.

Previously, with the 1200's carb induction, several things happened when the boat came out of the water. The free-revving engine caused the air/fuel mixture to go pig rich and flood with fuel. The rev limiter kicked in and retarded the spark to slow the engine, and it also shut down the power valves in the exhaust ports. When the boat slammed back into the water, all these factors combined to create a bog so bad you nearly went over the handlebars. Then, the engine would clear itself and get back to business, revving up and nearly tearing your arms out of their sockets. The cycle would repeat itself on the next jump. Not fun.

The GP1300R's engine management system senses when the engine is free-revving and leans out the fuel. There's also a 5-second delay in shutting down the power valves at wide-open throttle when the rev limiter kicks in. The result is continuous full-power delivery through the jumps. Pretty slick. (Excerpts from Popular Mechanics)

The Yamaha SR230 Is At the Top of Its Game

Few corporations in the world have garnered the respect that Yamaha Motor Corp. has maintained throughout its many years in the marine industry. Even little children know the Yamaha name. (We certainly did when we where kids.)

A prominent name comes with great expectations, though, so any boat from Yamaha is going to have a lot to live up to. Fortunately, the Yamaha SR230 does just that, proving to be one of the best boats the manufacturer has ever built.

Our test boat was a prototype that weighed 600 or 700 pounds more than the production model, which comes in at 2,900 pounds. We had four adults and almost a full tank of fuel along for the ride. Yamaha is hailing the 23-footer as a 10-person bowrider, so we figured this was a fair load.

We were very aggressive in putting the SR230 through a bevy of basic maneuvers. The boat handled well at all angles to a 1-foot swell and light wind chop.

There was very little pounding. The ride was soft and the handling was excellent. Yamaha has built a boat that makes softer turns than its previous sport boats, which is sure to broaden the appeal of this model.

No matter what the size of boat, owners are always clamoring for more storage space — which makes the SR230's 14 storage compartments all the more impressive. You'll find an anchor storage compartment at the bow, storage under each seat and carpeted compartments under the starboard and port consoles.

The boat is also equipped with a full-size ski locker that accommodates skis, kneeboards and wakeboards. Two cockpit gunnel inserts provide additional storage for rear passengers, and the dual glovebox is perfect for stowing small items.

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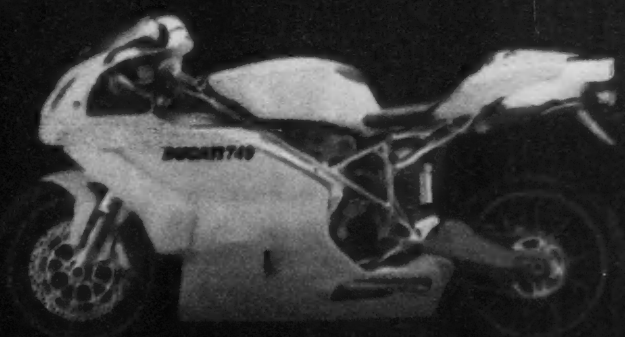

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The center walk-through transom provides easy access to the stern patio area and swim platform from the cabin. The stern can be transformed into a private patio on the water with room for an optional dinette table with pedestals (that can be positioned in the stern or main cockpit area).

Other options include a Bimini top, removable Berber carpeting, a bow cushion insert (that transforms the bow seating area into a full-size sunpad) and a cockpit cushion insert (that transforms the cockpit seating area in the same way). A matching trailer is included as standard equipment — and a galvanized trailer is available as an option.

The Yamaha name is a daunting one to live up to, but the new SR230 takes the pressure in stride and performs admirably.

The boat offers a quiet, clean, smooth ride, and it is capable of reaching speeds over 50 mph. The SR230 ensures that boaters and children alike will know the Yamaha name for many years to come. (Excerpts from Go Boating)

Yamaha AR210 Sport Boat: Twin-engine Yamaha Should Appeal to Water-sports-Loving Families

For the majority of wakeboarding and watersports lovers, who fall squarely into the beginner and intermediate categories, the 20'11"-long, 8'-wide AR210 is all the tow boat they'll ever need. The boat delivers a strong pull in deep-water starts, ample wakes at boarding speeds and smaller crests at slalom-ski speeds. Plus, it's pretty well loaded with features.

While the AR210 didn't generate the wakes of my usual tow boat and it didn't have quite the pop in deep-water starts, it had plenty of pull that, combined with the tower, made coming up effortless. Without question, it is the best jet-powered towboat I have ridden behind. Credit for that belongs to the boat's twin 135-hp engines, which made steady power (especially for carbureted two-strokes) and the brushed aluminum tower.

Advanced boarders like towers for their high line-connection point — when they launch off the wakes, the boat and line don't pull them back toward the water. Intermediate riders consistently clearing the wakes also appreciate this benefit, but what they tend to forget is how the tower, again with its high line-connection point, actually helps pull them up in deep-water starts. For beginners, the difference between being pulled up on line connected to a tower rather than a low transom toweye, is nothing short of a revelation. It's that much easier.

The AR210's extended swim platform, with notches to hold a wakeboard in place while a rider slides into the board's bindings, was an especially welcome feature. It added usable space in an area where such space often is in short supply. Plus, the water-level platform with a telescoping ladder made reboarding easier.

The AR210 did include an in-sole wakeboard/ski locker as one of its 12 stowage compartments. However, the aluminum tower likely could be fitted with aftermarket wakeboard racks (and stereo speakers, per the breed), and that would open up the wakeboard locker for vests and other items, perhaps even a water-ballast bladder to increase wake height. Like the board rack, a bladder such as a Fat Sack would be a worthy addition to the AR210. The boat certainly has the power to handle ballast within its rated weight capacity.

The Yamaha AR210 is an affordable, all-around family watersports boat that doesn't pretend to be anything else. Everything about the boat, save for the vinyl tape-applied flames (unnecessary pretense in an unpretentious model) on the hull sides, makes sense — even more so given the price. Yamaha's designers set out to create something to get a family started in watersports and even carry them along for several years, and they succeeded. You can spend a whole lot more on a dedicated tow boat and, frankly, get a whole lot more. But for the money, you'll have a tough time beating the AR210. (Excerpts from Boats.com)

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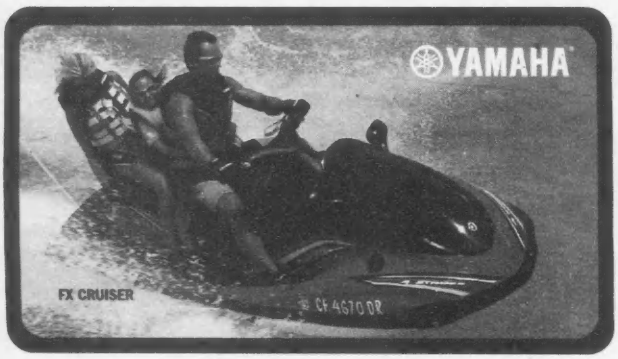

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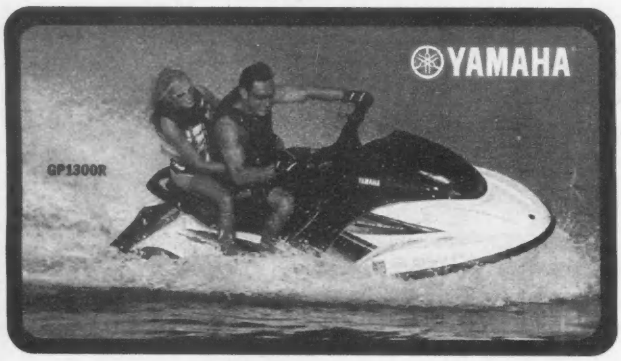

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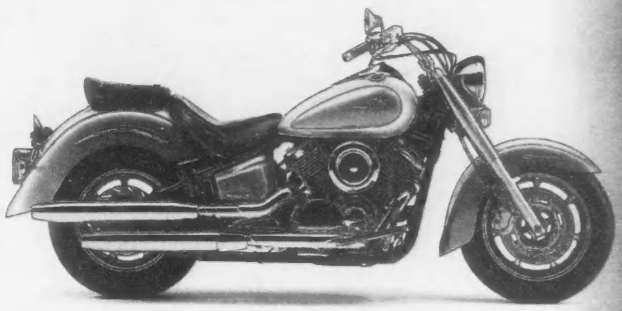

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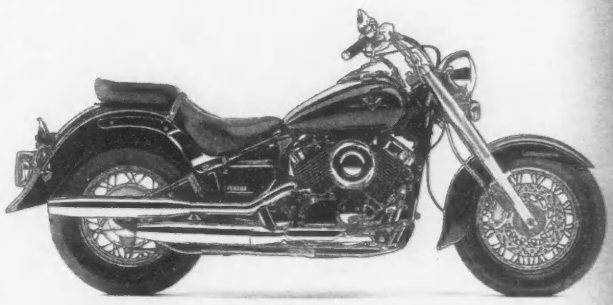

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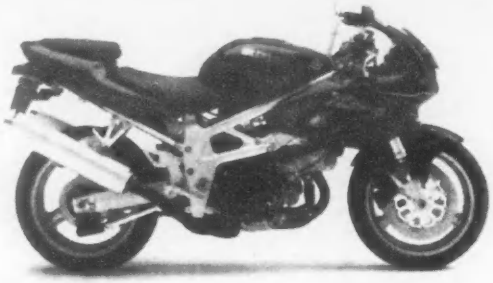

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ON THE SKIDS

THE STATE IS ABANDONING ITS COMMITMENT TO THE POOR AND NEEDY

PHOTOGRAPHS BY STEVEN SUNSHINE

DETOX, *continued from cover*

were told, as Sean was, that they'd have to wait two to four weeks until a "free care" bed opened up. Unlike Sean, they probably didn't keep calling other facilities every day until a bed became available. Unlike Sean, they probably didn't cut down on their habit to keep focused on the goal of getting clean. Unlike Sean, they probably couldn't fall back on family members for support. And unlike Sean, they probably let the moment pass and resumed an active and destructive habit.

I don't know this from interviewing these people. Such interviews would have been impossible to arrange. I had no way of finding the addicts and alcoholics who couldn't gain access to detox programs — and neither did any of the program directors I interviewed, whose job it is to help those who want to get clean. Sure, addicts leave call-back numbers at drug-treatment facilities, which put their names on waiting lists. Frequently, though, these numbers are for a friend's house, where the addict is crashing temporarily. By the time the center calls back, the addict is long gone. Or they leave the number of the pay phone from which they'd called. More often than not, addicts who've sunk so low that they're finally willing to get clean have lost their homes. They don't have cell phones. They shack up at shelters. And often, their families will no longer provide support because they've been burned one too many times. As Carol Eliadi, the director of the Worcester-based UMass-Memorial Community Healthlink detox program, where Sean eventually found a bed, puts it: "This population really needs service on demand. If they're turned away, we almost always lose them."

It's the detox worker's best guess that most of the people who called looking for a bed on April 23, yet didn't get one, have resumed prostitution or theft or both, just to support their habit. If these people aren't arrested for the criminal activity in which they engage to pay for their drugs, they might call detox again. If they don't overdose, they might call again. But, really, no one can say for sure what's happened to them.

IF SEAN HAD decided to get clean just two months earlier, in February, he might have found a bed immediately. If not, he would have had to wait 24 to 48 hours, tops. Today, however, after millions of dollars in budget cuts to detox services, it's become virtually impossible to find beds on demand. Community Healthlink keeps a waiting list for its 40 existing beds. In January, before the cuts went into full effect, the program turned away 10 people daily; now, the program turns away twice as many. Likewise, in Boston, CAB Health and Recovery Services fields an average 75 calls a day. In January, it admitted 14 people a day for services. In April, it admitted nine a day.

The budget reductions absorbed by detox programs stem from cuts to Medicaid, the joint state-federal program that provides health care to the poor. Since February, Medicaid (also known as MassHealth) has sustained three whacks of the budget ax in benefits that directly affect detox programs. First, Governor Mitt Romney wiped out Medicaid coverage for emergency-detox services as part of emergency cuts made in January to balance the fiscal year (FY) 2003 budget — for an estimated $7 million savings per year. Second, also under the emergency cuts, the governor got rid of Medicaid funding for second-stage-detox treatment, known as "Level B," which costs about $4 million annually. By far, though, the biggest hit came with the high-profile elimination of MassHealth Basic, a program that provided health insurance to some 36,000 chronically unemployed residents in the state — many of whom are long-term substance-abusers. At the same time, the Massachusetts Department of Public Health (DPH) has steadily reduced funding for substance-abuse services after two years of persistent budget cuts.

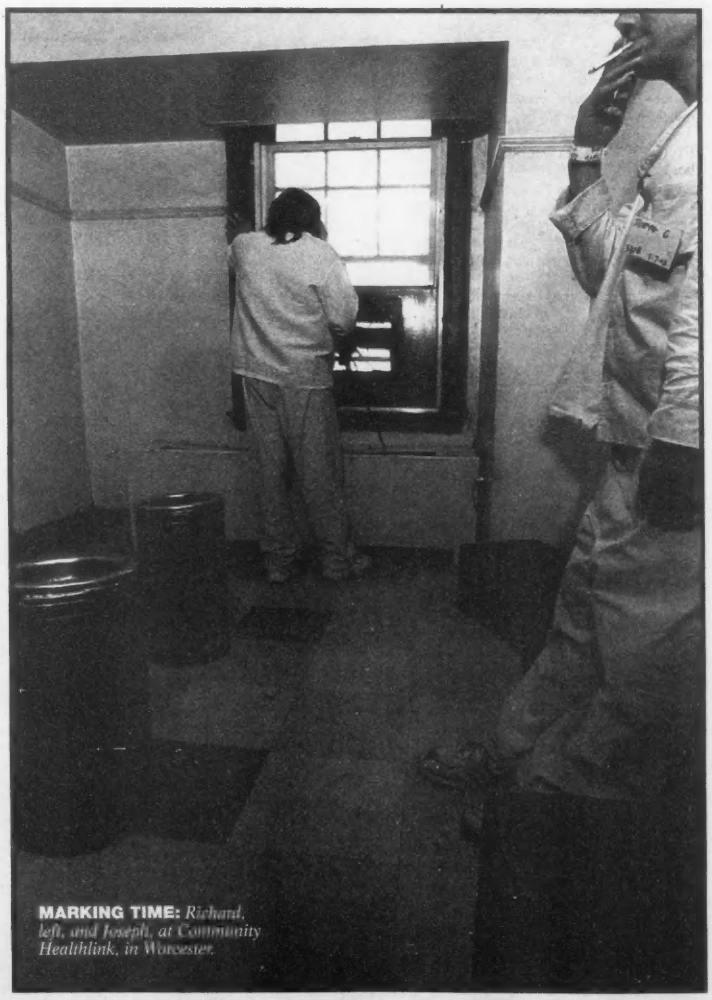
The result? As much as $26 million has been drained from the state's detox system since the last of the budget cuts took effect on April 1. Such spending reductions have translated into a drastic decline in the number of detox beds statewide. In January, the state had subsidized as many as 997 detox beds. As of May 6, less than 500 detox beds remain. And by the end of the fiscal year, on July 1, the number is expected to drop to 420. As many as 15,000 Massachusetts residents, advocates estimate, will lose detox coverage as a result of the Medicaid cuts.

The cuts have all but crippled the state's detox system. By April 1, when the MassHealth Basic coverage ceased to exist, CAB Health and Recovery Services, in Boston, was forced to shut down 20 of its 50 detox beds, including an entire 15-bed wing devoted solely to aiding female addicts in the city. CAB slashed another 41 beds from its Danvers detox clinic — dropping from 71 beds in March to 30 today. According to CAB president Kevin Norton, the Medicaid reductions have constituted a 50 percent loss in funding in a matter of months. "We had no choice but to reduce our beds," he says, as well as lay off 65 nurses, orderlies, and counselors last month.

In the scheme of things, though, CAB has fared well compared to others. Spectrum Health Systems, for instance, operates one of the most extensive substance-abuse treatment networks in 55 communities across Massachusetts — or, rather, it used to. In April, it dramatically downsized. Administrators shuttered a 24-bed detox center in Leominster, and reduced the number of beds at a Westborough facility from 77 to 35. All told, Spectrum got rid of 96 beds, making for a 70 percent reduction in its capacity. That means that it'll be able to admit only 2200 people for detox services next fiscal year — as opposed to the 9500 it could accommodate when all its beds were up and running. Charles Faris, who heads Spectrum, says the Medicaid cuts are "like chopping off two legs of a four-legged chair. The system just couldn't stand anymore."

Closer to the Hub, programs like the Cambridge and Somerville Program for Alcohol and Drug Abuse Rehabilitation (CASPAR) have also become what director Gail Enman calls "a casualty." Last month, the agency, located in Davis Square, boarded up its 40-bed detox program — which it opened last July after finishing a $1.5 million renovation. Because of slashes in Medicaid, CASPAR lost an estimated $1.8 million for detox services that it had administered to some 2000 people in less than a year. Says Enman, "Our whole program was decimated overnight."

So was the Beacon Recovery Center, a Greenfield-based detox program that closed



MARKING TIME: *Richard, left, and Joseph, at Community Healthlink, in Worcester.*

its doors on May 9. When Beacon administrators took their 14 beds offline, they left Franklin County without a single detox facility. And because of Spectrum's closure in Leominster, those who live in the area from Lowell to Greenfield — the north-central part of the state — now have no local detox services. Greenfield residents, for example, must drive 40 miles, to Springfield, to access such services. Or they must drive further east, to Worcester. Today, the closest detox, says Karen Moore, the vice-president of hospital operations at Franklin Medical Center, which ran Beacon, is located 30 miles away, in Pittsfield. "One of our concerns," she says, "is how people are going to seek help. If you have to drive 30 miles, will you seek it?"

Moore then offers up this observation: "This cut broadsided us in the field. I'm of the opinion that no good can come of it."

THE SUDDEN LOSS of detox beds throughout Massachusetts means more than forcing people in need of treatment to crisscross the state in order to get it. To hear advocates tell it, the decline will leave more and more people without *any* substance-abuse treatment, especially since detox programs act as gateways to long-term rehabilitative care. And when those who abuse substances can't get treatment, they fall prey to their addictions. They inject drugs. They drink. Untreated, they present a hefty price tag to society at large. Says Spectrum's Faris, "These people will clog the courts, the emergency rooms, the shelters. In every respect, they'll be shifted to systems that cost more."

During the current FY '04 budget debate, Elizabeth Funk, of the Mental Health and Substance Abuse Corporations of Massachusetts (MHSACM), the trade organization that represents detox providers, is often at the State House calling attention to this ripple effect. She and her colleagues have calculated the savings Massachusetts will gain from the funding cuts. But if half of the 15,000 people who'll be denied detox next fiscal year end up in hospitals or jails — the two most likely scenarios — the state, it seems, can claim no financial benefit. The Medicaid cuts to detox programs are expected to save $15 million in FY '04. However, it costs $600 per day for a hospital bed — as compared to $200 per day for a detox bed. So if 7500 addicts wind up in ERs for five days — the average length of a detox stay — the state would have to spend $22.5 million to pay for their hospitalizations. Regardless, cuts that purportedly save money will cost the state's taxpayers in the end.

The ramifications of such numbers are already becoming clear. In Greater Boston, emergency-room personnel are noticing more and more addicts in their midst. CASPAR, for one, reports that its street-outreach teams have escorted greater numbers of people in need of detox to ERs since the closure of its own facility. In April, CASPAR transported 56 people to Cambridge and Somerville hospitals — more than double the average number of 25 transports per month over the past two years. Similarly, Ed Bernstein, an attending ER doctor at Boston Medical Center, has cared for more intoxicated patients at the hospital's emergency department in recent weeks. Some of them were found down on the streets, and brought into the hospital by ambulance. Others were sick, desperate to find a detox center. More often than not, he says, these patients represented one-time MassHealth Basic recipients. "We're seeing more homeless, alcohol-dependent, uninsured people coming into the ER," Bernstein says. "They're coming from all over, from as far as New Bedford" to get relief.

Bernstein directs a BMC program known as "Project ASSERT" (an acronym for Alcohol/Substance-abuse Services Education Referral Treatment), which, since 1994, has placed an average of six addicts per day in local detox centers. Lately, however, Project ASSERT counselors have been hard-pressed to find available beds in and around Boston. They keep an ever-growing waiting list. They look for beds beyond the city borders. Three weeks ago, they sent a heroin addict who, in Bernstein's words, "begged and pleaded for help," via taxi to Brockton, where employees had located the only available detox bed at the time.

Down in New Bedford, the ripple effect is showing up in other ways. In the six weeks since the demise of MassHealth Basic, advocates report a spike in petty crimes. Carl Alves, president of the New Bedford–based advocacy group Positive Action Against Chemical Addiction, says that neighborhood activists are witnessing an unusual increase in car and home burglaries, panhandling, and prostitution. At the same time, he says, he and his fellow advocates have recorded as many as 10 heroin overdoses since April; typically, the group would see 10 overdoses over a *three*-month period. According to a May 7 article in the New Bedford *Standard-Times*, Bristol County district attorney Paul Walsh publicly confirmed that his office is investigating seven heroin-overdose deaths in the city over a span of just two weeks. "More and more," Alves adds, "these are becoming desperate times for many who struggle with addiction. Just because you cut the services doesn't mean the need goes away."

Even the most vulnerable and needy among substance abusers — those who're legally committed to drug treatment — are bumping up against the system. Under state law, any family member, doctor, or police officer can petition the Massachusetts district courts for "an order of commitment," as it's called. The courts can force chronic addicts who are at risk of harming themselves or others into detox and rehabilitative treatment for up to 30 days. The law, known as "Section 35," calls for men to be sent to Bridgewater State Hospital, where they stay in the prison's health-care unit. By contrast, the state has placed women in community-based programs to avoid sending them to MCI-Framingham, the state's prison for female convicts. Yet the drastic drop in detox beds has left in service only eight "Section 35" beds for women — down from an all-time high of 60 beds in the late 1990s. As a result, more and more Section 35 women are finding themselves at Framingham prison. In 2002, only 22 women ended up behind the wall, out of 480. This year, the number has reached 10 so far — six of whom landed in Framingham in the past six weeks alone.

Advocates in New Bedford have recorded 10 heroin overdoes in the last month. Typically, each month sees just three.

According to Norma Finkelstein, the director of the Cambridge-based Institute for Health and Recovery, which places Section 35 clients in detox beds for the state, "These women are in severe trouble." The women, she explains, often suffer from mental illness or severe trauma from abuse. "They need treatment, not prison." The current trend, she adds, shows how the demise of detox presents a public-health *and* public-safety dilemma.

OFFICIALS AT the Massachusetts DPH, which licenses detox programs in the state, recognize that the system has taken a huge financial hit. Deborah Klein Walker, the associate commissioner in charge of the Bureau of Substance Abuse Services, expects detox programs to receive $27.9 million in FY '04 — $21 million from Medicaid, and $6.9 million from the DPH. But the figure pales in comparison to the $54.5 million spent on substance-abuse treatment this fiscal year. And because the DPH acts as payer-of-last-resort — funding detox beds for the uninsured — the demise of MassHealth Basic has made its mission especially difficult. With just $7.2 million currently slated for detox services, the department, Klein Walker says, "doesn't have enough money to cover all the new people who're uninsured. It's a big problem."

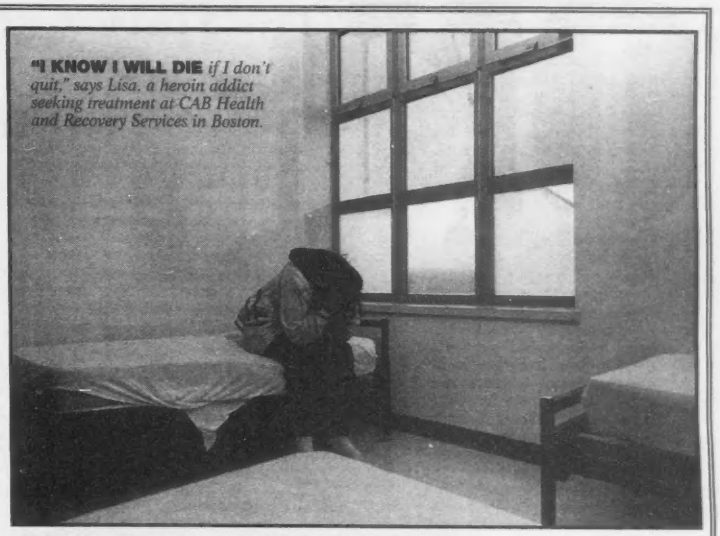
Nevertheless, Klein Walker seems optimistic. Though she acknowledges that swaths of the state now lack detox facilities, she suggests that the DPH can counter disparities through its distribution of funding. "Detox is being reduced," she explains, "but it won't be eliminated from our point of view." How can the department ease the pain? "We will allocate our own monies so as to maintain a balance," she replies. "We will make sure that there'll be services in every part of the state, and that the number [of detox beds] in each region is equitable given other regions." However strained the system, "the damage has been done," Klein Walker insists. "It won't get any worse."

But things could easily spiral out of control. Two weeks ago, House members passed a FY '04 budget proposal that continues the assault on drug-treatment programs. The House budget would eliminate Medicaid funding for methadone treatment by July 1. In addition, it would slash $3.8 million — or 10 percent — of the DPH's $37 million budget for substance-abuse services. Furthermore, the budget includes language that would forbid the DPH from contracting with agencies providing methadone. All this, advocates say, will only compound the crisis for detox clinics that have managed to keep it together thus far. "It's awful," says Funk. "Not only have we lost half the detox beds in this state, but we could lose methadone services entirely." She estimates that up to 12,000 residents would be affected by elimination of methadone treatment — in addition to the 15,000 affected by the drop in detox beds. "Things certainly can get worse," she adds.

In many ways, the cuts in the House budget come down to ideology. Legislators, after all, have chosen to deny medical benefits to an unsympathetic population. Drug addicts and alcoholics rank low on the totem pole of valued lives on Beacon Hill — indeed, they don't elicit the same empathy as, say, mentally retarded children. Methadone treatment, in particular, faces what advocates call "an absolute prejudice" at the State House. Spectrum's Faris, for one, sees "no fiscal gain" to the methadone language in the House budget — language, he claims, that would force Spectrum to close four clinics serving 1000 people. "There's a moral decision-making here," he explains. "People perceive substance abuse as a self-induced problem. As someone once said to me, 'I quit smoking. So why can't these people kick heroin?' "

Community Healthlink's Eliadi puts it more bluntly: "All of a sudden, methadone treatment has become the next abortion debate. It's irrational."

See **DETOX,** page 24



"I KNOW I WILL DIE *if I don't quit," says Lisa, a heroin addict seeking treatment at CAB Health and Recovery Services in Boston.*

NOT A CHANCE

FOR SIX DAYS in early May, Lisa P., a 31-year-old Boston resident who has asked that her last name not be published, witnessed firsthand just how strained the state's detox system has become. A long-time heroin addict who's mixed her habit with the occasional snort of cocaine, Lisa took in the scene at CAB Health and Recovery Services, in Boston. Across the hall from where she sat slumped in a chair lethargic from medication, five doors opened to reveal five rooms, all empty but for 15 detox beds. Some were stored away, folded, crammed into corners. Others stood vacant, stripped down to a thin sheet. Clients shuffled about the floor — many with a confused look that said, in Lisa's words, "they don't have a chance."

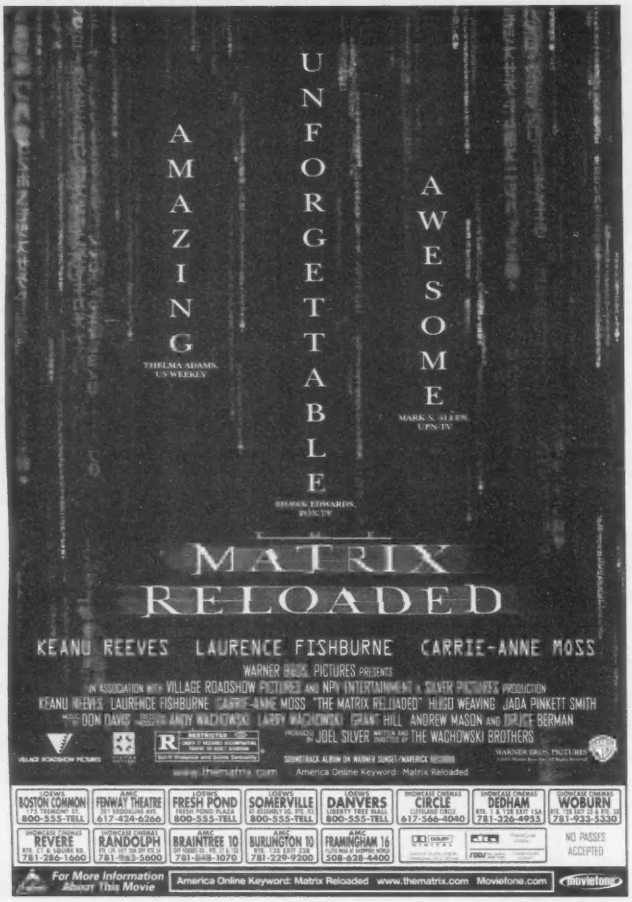
The scene inspired a sense of fatalism in Lisa, a squat, hefty woman whose bangs fall just above dark, leaden eyes. After all, she knows the score. She knows the struggle of addiction and, she says matter-of-factly, "I know I will die if I don't quit." She's already had too many of what she calls "near-death experiences." She's shared needles; she's prostituted; she's overdosed. The way she figures it, death is just a matter of time — unless she can manage her newfound sobriety.

"I do want to stay clean," Lisa asserts. Still, she's tried to kick her heroin habit several times since getting hooked at age 18 — to no avail. She worries about the possibility of yet another relapse. With no health insurance to speak of, and with the dearth of "free care" detox beds statewide, she fears what she may have to confront if her attempts at a clean-and-sober life were to fail.

"If you take away all the detox beds," she notes, "a lot of people will die." Maybe even her. While some substance abusers can sober up on their first trip to detox, it's not unheard of for those who are chronically addicted, like Lisa, to go through detox four, five, or even 10 times before they're finally able to stay clean. Chronic addiction afflicts people much like other chronic health conditions, such as diabetes or heart disease. In other words, it's a lifelong battle.

As Lisa concludes: "People think addicts are worthless human beings who don't deserve to live. But I know I could help people. I just need some help" to stay clean.

— Kristen Lombardi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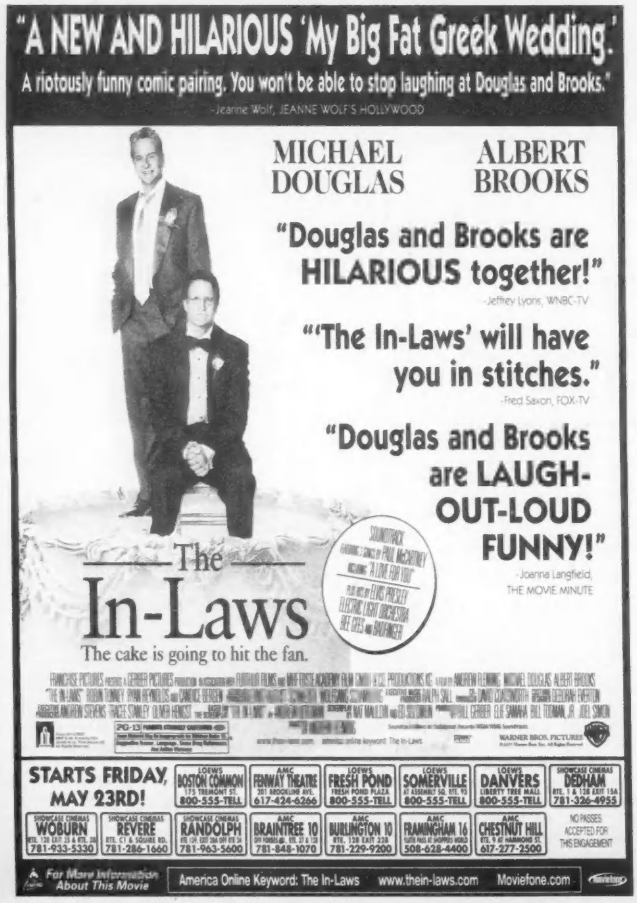
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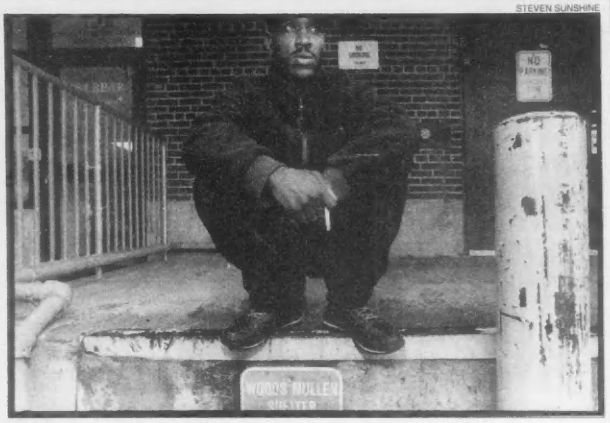
STEVEN SUNSHINE

"THEY'RE SAYING, 'LET'S LET *these people go kill themselves. We don't care,'" says heroin addict Reggie Anderson, of lawmakers' budget cuts to substance-abuse treatment.*

WRITING PEOPLE OFF

REGGIE ANDERSON, a 34-year-old homeless man, checked himself into CAB Health and Recovery Services, in Boston, in early May, after waiting a week for a detox bed. A tall, mustachioed man who's fed his heroin addiction "on and off" for 10 years, Reggie was able to land a bed with the help of staff members at FIRST Academy, a Roxbury-based substance-abuse counseling program where Reggie sought relief after he started "getting sick" in a nearby shelter. He's got a message for those who believe that waiting lists for detox programs are no big thing: Heroin, he says, "is a must-need drug." You have to have it just to function, just to get out of *bed*.

Reggie wants to tell you something else about heroin. It isn't a habit that you can kick on your own. "If you don't do heroin," says Reggie, whose onyx-black eyes grow wider as he talks, "you'll be keeling over in excruciating pain." You'll be overcome with the physical symptoms of withdrawal — not just the shakes, headaches, and nausea, but also, in his words, "the anger, the evilness" of your mood. It's an experience so awful that Reggie wouldn't wish it on anybody.

Thus, Reggie cannot quite fathom the thinking of state officials, whose budget cuts will deprive thousands of Massachusetts residents of detox services. To him, budget-makers have failed to grasp the value of treatment. Detox programs don't simply allow addicts to ease the pain of withdrawal by administering methadone treatment, although, he points out, "addicts cannot get that medication anywhere else." The programs help those who abuse drugs and alcohol prepare for a normal life — by teaching them to juggle daily pressures without a crutch, by giving them hope.

As far as Reggie's concerned, "To eliminate detox beds is bad. Bad." He suspects that state officials know the danger that follows when long-time substance abusers cannot get into detox. "But it's like a write-off," Reggie adds. "They're saying, 'Let's let these people go kill themselves. We don't care.'"

— KL

DETOX, *from page 23*

Even some legislators agree that the House budget has gone too far. State Representative Martin Walsh (D-Dorchester), a vocal supporter of drug treatment, had filed several amendments to restore methadone and detox services in the House budget — most of which failed. Walsh disputes that the House cuts reflect an ideological bias, noting, "There were other priorities that we wanted to restore, such as prescription drugs for seniors." But he admits that drug-treatment services have absorbed disproportionate hits. "Some of the cuts made to these programs," he says, "I feel went too far."

> Drug addicts and alcoholics rank low on the totem pole of valued lives on Beacon Hill.

And so, for the treatment community, the future seems tenuous at best. To be sure, the budget process isn't over yet. And providers find hope in the fact that the Senate has proposed to ease the draconian cuts to drug-treatment programs passed in the House. Indeed, in its FY '04 budget proposal unveiled on May 21, the Senate leadership would restore funding for methadone and detox services, as well as scratch the language banning state contracts to methadone clinics. They find hope, too, in both the Senate leadership's and Governor Romney's commitment to restore some Medicaid coverage to the 36,000 people who lost MassHealth Basic. Although details about the Senate plan on MassHealth Basic were not yet public as the *Phoenix* went to press, those familiar with the administration's intentions say officials are creating a "limited benefit" for former recipients, including chronic substance abusers — which, presumably, would help pay for more detox beds in the state.

But even so, providers dislike the direction in which they're headed — one that keeps inching closer and closer toward the edge. Without an influx of cash soon, they predict a grimmer picture than the one they paint today. More programs will be gutted, more will be forced to close. Eliadi sums up the sentiment best: "It's like wait-and-see here. Every day is a new day. We're just holding our breath."

For addicts like Sean P., taking things one day at a time is all they can do. Life exists in the here-and-now, not in the future. As Sean ponders his 11-year ordeal with heroin addiction, he clings to the prospect of a clean-and-sober existence. "You have to think you're going to make it," he says. But given that 88 percent of detox patients in Massachusetts end up relapsing, the odds, sadly, are against him.

And that's not even taking into account that the system set up to help him now seems designed to help him fail. ■

Kristen Lombardi can be reached at klombardi@phx.com.

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Two weeks ago, the Bush administration was crowing about victory over Al Qaeda. Not anymore.

False positive

AL QAEDA, *continued from cover*

the untidy freedom unleashed in Iraq. We've got footage of teenage girls pelting each other with excrement and animal organs!

Alas, the post-Iraq-era complacency was as painfully short as Americans' memories. Less than two weeks after the White House signaled an end to hostilities in Iraq (accompanied by the parallel declaration by US Secretary of Defense Donald Rumsfeld that the Afghanistan campaign was over), Al Qaeda–linked bombings in Saudi Arabia and Morocco killed off the victory buzz. A string of additional alerts — focused mainly in Africa — have followed. The newspapers and TV networks have rediscovered the menace of Al Qaeda.

Already, terrorism experts are jousting about what the new spate of attacks means for US homeland security. Some believe that Al Qaeda is morphing into a dangerous new form. Others see it as a crippled and overrated remnant capable only of attacking "soft," lightly defended targets (nightclubs, consulates), posing little threat to the homeland proper.

Whatever the truth about Al Qaeda, its renewed assault has reminded Americans that the Bush White House's victory lap was a tad premature. Unfinished business remains: former Iraqi leader Saddam Hussein is still at large. The US occupation of Iraq, with its revolving-door administration (the much-hyped consulship of Retired US General Jay Garner lasted an ignominious few weeks) has decimated that country's civil order and public-health infrastructure. Then there's Afghanistan, which remains in chaos, vulnerable to a regrouping Taliban — Al Qaeda's prime sponsors in the country. And no one knows where to find Al Qaeda leader Osama bin Laden.

At Monday's White House press briefing, the first two substantive questions faced by press secretary Ari Fleischer concerned Al Qaeda. Major US newspapers are tracing the path of what the *New York Times* dubbed a "revived Al Qaeda." The victory declared on the deck of the USS *Abraham Lincoln* has already faded into uncertainty with a few well-placed explosives and suicide attacks.

But will the resurgence of Al Qaeda revive Americans' concerns about the roots of terrorism — and the Bush administration's failure to catch its practitioners and eliminate the pools of poverty, ignorance, and rage in which it breeds? It's certainly a fair question, and one not answered by a *Top Gun*–style aircraft-carrier landing.

THE REFRAIN is familiar: don't play politics with homeland security. Addressing the threat posed by Al Qaeda — and the US effort to hunt down its members — should be beyond mere partisan politics. But if the Democratic candidates who want to replace George W. Bush have become more voluble in questioning the White House's commitment to fighting Al Qaeda, perhaps it was the roar of that stage-managed jet landing which forced them to raise their voices.

Before the recent attacks, for instance, Bush couldn't stop telling Americans how important it was for the battle on terrorism to take out Saddam Hussein. Both in his May 1 speech on the USS *Abraham Lincoln* and in a speech given the following day at United Defense Industries in Santa Clara, California, President Bush unequivocally linked the war on Iraq to Al Qaeda. Aboard the *Abraham Lincoln*, for instance, the president depicted Iraq's defeat as a blow to Al Qaeda:

> *From Pakistan to the Philippines to the Horn of Africa, we are hunting down Al Qaeda killers. Nineteen months ago, I pledged that the terrorists would not escape the patient justice of the United States. And as of tonight, nearly one-half of Al Qaeda's senior operatives have been captured or killed. The liberation of Iraq is a crucial advance in the campaign against terror. We've removed an ally of Al Qaeda, and cut off a source of terrorist funding. And this much is certain: no terrorist network will gain weapons of mass destruction from the Iraqi regime, because the regime is no more.*

In the May 2 Santa Clara speech, Bush made the point even more explicitly as he linked together the Afghan and Iraq campaigns:

> *In the battle of Afghanistan, we destroyed one of the most barbaric regimes in the history of mankind. A regime so barbaric, they would not allow young girls to go to school. A regime so barbaric, they were willing to house Al Qaeda. That regime no longer exists. Many Al Qaeda leaders no longer exist. And the training camps no longer exist.*
>
> *In the war on terror, we're making good progress. As I said last night, nearly one-half of all Al Qaeda's senior operatives are no longer a threat to the United States of America. And we're still on the hunt. We will flush them out of their caves, we'll get them on the run, and we will bring them to justice. As a result of the bravery and skill of our Armed Forces and coalition forces, the war on terror is much longer down the road because of what happened in Iraq. You see, the Al Qaeda no longer have an ally in the regime in Iraq. Terrorists no longer have a funding source in the regime of Iraq.*

Thus, the president has expressly endorsed the Iraq campaign's importance to the fight against Al Qaeda. And, mere days later, top administration counterterrorism and homeland-security officials matched Bush's rhetoric in declaring victory in Baghdad with some astonishing public crowing about progress on other fronts in the war on terror. These figures not only bragged about their successes, but also emphasized what they claimed was the greatly weakened state of Al Qaeda. The headline of a May 6 article in the *Washington Post* put it bluntly: SPY AGENCIES' OPTIMISM ON AL QAEDA IS GROWING; LACK OF ATTACKS THOUGHT TO SHOW GROUP IS NEARLY CRIPPLED. *Post* reporters Walter Pincus and Dana Priest studded their piece with the qualifying language of bet hedging ("[A]l Qaeda still appears capable of mounting substantial terrorist operations"), but the overall thrust was clear: Al Qaeda is on the way out.

The *Post* article notes that Osama bin Laden's April 7 audiotaped call for suicide attacks had not been followed by any Al Qaeda terrorist activity — and that the sustained campaign of arrests and manhunts had "disrupted the network's ability to communicate and made it much more difficult for it to plan large-scale attacks." But it's the chest-thumping quotes from State Department counterterrorism chief Cofer Black that set the tone for the article's analysis. Black told the *Post* that "it's no coincidence" that Al Qaeda had not attacked occurred during the US-led war on Iraq. "This was the big game for them — you put up or shut up and they have failed. It proves that the global war on terrorism has been effective, focused, and has got these guys on the run."

US Secretary of the Department of Homeland Security Tom Ridge used similar language in a May 9 interview. In a conversation with *NBC Nightly News* anchor Tom Brokaw, Ridge repeatedly argued that Al Qaeda's capability to act had been "degraded." He added that the terrorist group was "patient and persistent … on a day-to-day basis there is still a threat," but his main message was clear. A combination of military action and manhunts "have greatly diminished the ability of Al Qaeda, for example, to launch a strike."

Thus, just before the spate of new Al Qaeda bombings, Bush-administration officials were edging very close to talking smack about bin Laden and the rest of his terrorist network. There's a word to describe that kind of unfortunate and ironic coincidence. It's called hubris.

SUCH HUBRIS has been noticeably absent among many close observers of Al Qaeda. Only one day before the *Washington Post*'s May 6 trash talking of Al Qaeda, the *Christian Science Monitor* came to an entirely different conclusion. Its May 5 edition features a story with the stark headline AL QAEDA MAY BE REBUILDING.

Relying on a broader array of sources than the *Post*, the *Monitor* quoted this snippet from an intelligence report prepared by a "European ally" that put the question of Al Qaeda's potency bluntly: "The toppling of the Saddam Hussein regime could have a cataclysmic effect on the mobilization of recruits for Al Qaeda. Despite the significant successes we've had against them, and the pressure we've brought to bear, we cannot say that the Al Qaeda network has been weakened, let alone destroyed."

The *Monitor* also noted that Al Qaeda has adapted to the pressure placed upon it by the law-enforcement and military apparatus of the US and its allies in the war on terror. It's done so by reclaiming territory in

Afghanistan right under the noses of US troops, transforming its funding network to resist detection, and "outsourcing" some of its work to regional Islamic terror networks.

This view of Al Qaeda's continuing potency is shared by one of America's foremost experts on Osama bin Laden and his terrorist network. Journalist Peter Bergen — author of *Holy War, Inc.: Inside the Secret World of Osama bin Laden* (Free Press, 2001), the most comprehensive look at Al Qaeda's rise to prominence — has updated his account of the group's post-9/11 activities in a recent documentary, *Al Qaeda 2.0*, for the new Discovery Times cable channel.

Al Qaeda 2.0 tracks the many successes achieved by the US and its allies in battling bin Laden's terror network. But it also provides a chilling account of how the organization has quietly melted away to regroup. Bergen's documentary examines how Al Qaeda's infamous October 12, 2002, Bali nightclub attack (a template for attacks such as Friday's Casablanca bombing) was concocted, and it also takes viewers from Pakistan's Karachi (a well-known hiding place for the group) to lesser-known breeding grounds. In particular, *Al Qaeda 2.0* singles out Bangladesh for its poverty, Islamic fervor, and opacity to Western intelligence and law enforcement as precisely the sort of place where bin Laden's network can safely regroup and regenerate.

Reached by phone, Bergen observes that "the obituary [for Al Qaeda] was written prematurely. The obituary writers will have to do some rethinking." He does downplay the immediate threat of another attack by Al Qaeda on US soil in the near term, but he notes that the group's capacity to attack US citizens and interests has not diminished. "I think we might see numerous attacks overseas," says Bergen. "Mainly against economic and soft targets. The group remains a significant threat to Western interests around the world."

The question, he says, is how the Bush administration and future American leaders will regard such an Al Qaeda campaign. "Does [a campaign of overseas attacks] represent a national-security threat?" asks Bergen. "Or is it merely an irritant? The cost of doing business?" He sees the US business community — and particularly US business interests abroad — as a potential soft underbelly that may push smaller attacks abroad into something more damaging to US interests. "There could be significant fallout if American corporations begin to say that it's too risky to do business abroad," Bergen says. "If [such attacks] keep happening, it could push things into the category of a threat to national security."

Even worse than the recent terrorist blasts is the Bush administration's willingness to play politics with the war on terror — even as the campaign against Al Qaeda remains a bit of high-profile unfinished business.

Bergen argues that a key to Al Qaeda's flexibility in the post-9/11 environment is its transformation from a concrete organization with a central command and training camps to a more "virtual" entity connected by ideology and hatred. In short, it has shifted from the "incorporated" body that he described in *Holy War, Inc.* to the "software" so chillingly detailed in *Al Qaeda 2.0* — ready to be inserted and downloaded in many locations. The organization's new "virtual" model also means that the capture of key leaders and operatives such as Khalid Sheikh Muhammed (Al Qaeda's operations director, who was detained in March) and the continuing fugitive status of bin Laden impair Al Qaeda's operations, but do not destroy them.

Bergen believes that an attack on the scale of the May 12 Saudi Arabian residence-compound bombings bears the mark of a "green light" from bin Laden himself, but that lower-level attacks by the "virtual" Al Qaeda require nothing more to proceed than the means and will to carry them out. "The people who carry out such attacks," he says, "don't have to be part of the organization proper. It's become an ideology. It may look like Al Qaeda the organization perpetrated an attack, but it doesn't have to have approval. Someone like Khalid Sheikh Muhammed may have had three or four more attacks up his sleeve. But you can imagine what a more-virtual Al Qaeda could be capable of doing."

IF NOTHING ELSE, the attacks in Saudi Arabia and Morocco have put Al Qaeda firmly back on the radar screen. Notwithstanding the boasts made by US State Department counterterrorism chief Cofer Black that Al Qaeda had failed to respond to the Iraq war, the terrorists' response now seems quite apparent.

The greatest immediate danger in Al Qaeda's latest response is that it is quintessentially "terrorist." That is, these attacks are designed to instill fear as much as they are designed to do concrete damage. The strained relations between the US and the Saudi Arabian regime may be "strengthened" by the attack, but such cooperation has the downside of playing into Al Qaeda's hands by sharpening Saudis' anti-American feelings. And as surely as the October blast in Bali crushed tourism in that popular destination, Westerners' desire to travel to Morocco in the aftermath of Friday's blast will suffer.

Even in the aftermath of the new bombings, however, some continue to argue that Al Qaeda is overrated. In Monday's *Times* of London, op-ed columnist Mick Hume accused Americans of "paranoia" about Al Qaeda. "All it takes," Hume wrote, "is a few zealots with homemade bombs in Africa or Asia to have the Western world pressing the panic button."

It is hard to argue with one aspect of Hume's critique. The news media that rushed back to trash as soon as the White House said the war was over can switch back just as easily to hyping the terrorist threat. "Today the reported sighting of a man with a beard," wrote Hume, "can cause us to cancel flights to East Africa; a few envelopes of white powder can close down the machinery of US government; two snipers with one rifle can bring Washington, DC, to a standstill; and a limited health problem such as SARS can send entire cities and economies into quarantine."

Perhaps what is even more scary than the blasts directed against tourists and Americans far from home is that America's battle against Al Qaeda represents yet another unfinished bit of White House foreign policy. And a highly politicized one at that. The Bush administration has a long to-do list that stretches from catching bin Laden, crushing the Taliban, and finding Iraq's weapons of mass destruction to repairing the frayed US relations with Europe.

Most alarming for the future, however, is the Bush administration's willingness to declare victory in unfinished wars — and to use them as a means to reap political capital. That sort of hubris could come back to haunt the White House as surely as bin Laden's violent ideologues have come back to haunt the soft tourist targets of Casablanca and the brittle regime in Riyadh. ■

Richard Byrne can be reached at richardbyrne1@earthlink.net.

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THE POPE, THE KING, AND THE PRINCESS

A Somerville-based production company captures icon devotees on film — Elvis warts and all

BY CAMILLE DODERO

PHOTOS BY PAUL TAGGART

WHEN ROBERT WASHINGTON sings like "the King," people shut up.

On a recent Saturday evening, the darkly handsome Elvis impersonator from Auburn, Maine, swaggers onto the makeshift stage of Inman Square's Portuguese-American Club and the 150-plus people seated in the faux-wood-paneled room stop talking. Bowls of mashed potatoes are quickly set down. Camera shutters snap. Bodies lean in for a better view.

No one seems more mesmerized than three folks seated at the front table. Westborough native Kevin Bond, a fellow Elvis impersonator with chunky mutton chops, stops chomping on his gum. Bond's manager Carolee Burbank — bedecked with dangling Elvis earrings, a blouse patterned with yellow-and-brown Elvis portraits, an Elvis wristwatch (synchronized to Memphis time, natch), and Elvis's lightning-bolt insignia tattooed above her right breast — is like a schoolgirl ogling her current crush: her eyes don't leave Washington, she snaps pictures of him with her disposable camera, and when he sings the line "My chest is a-heaving" from "Burning Love," she thumps along on her breastplate. Across the table is Washington's own manager, Alice Dickey, a 74-year-old from South Portland, Maine — the very town where, coincidentally, Colonel Parker was setting up camp in the Sheraton Tara hotel in advance of Elvis's scheduled performance at the Cumberland County Civic Center on the day the King himself died. When Washington warbles Elvis's slow numbers, Dickey gets glassy-eyed. "He makes me cry," she sighs later. "It doesn't make any difference how many times he sings them, the ballads make me cry."

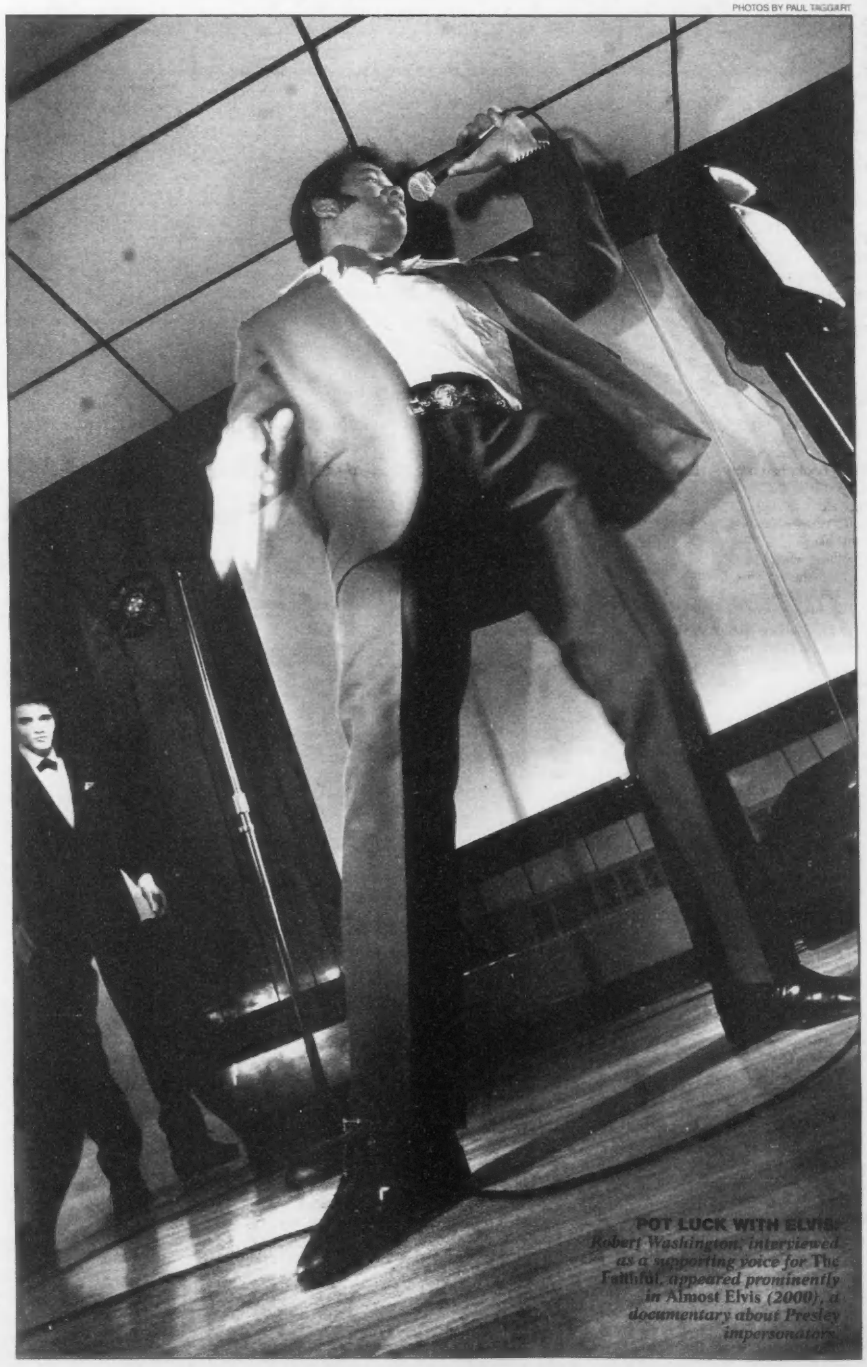
Such reactions are the subject of *The Faithful*, a documentary currently in post-production, about the devotees of Elvis Presley, the pope, and Princess Diana. Produced by the Somerville-based nonprofit Fish in the Hand Productions, *The Faithful* needs more money. So nearly everyone in this room has donated something — time, cash, energy — to help producer/director/writer Annie Berman and co-producer Sara Theriault, two 26-year-old filmmakers, finish their movie. But although tonight is an Elvis-themed fundraiser called "A Night with the King" — replete with a dripping 500-pound Elvis ice sculpture, a small booth selling messy fried peanut-butter-and-banana sandwiches, and a fluorescent-pink drink menu of concoctions with names like "Blue Hawaiian" and "Hard Headed Woman" — *The Faithful* will be less about Elvis, the pope, and Princess Di and more about people like Washington, Bond, and Burbank.

"It's about the fans, the media, and culture," explains Theriault. "Elvis, a rock star, has become this kind of religious figure. The pope, a religious figure, has almost become a rock star. And somehow Diana has almost become a saint." And the ways in which worshipping celebrity, royalty, and religion overlap are exactly what *The Faithful* explores.

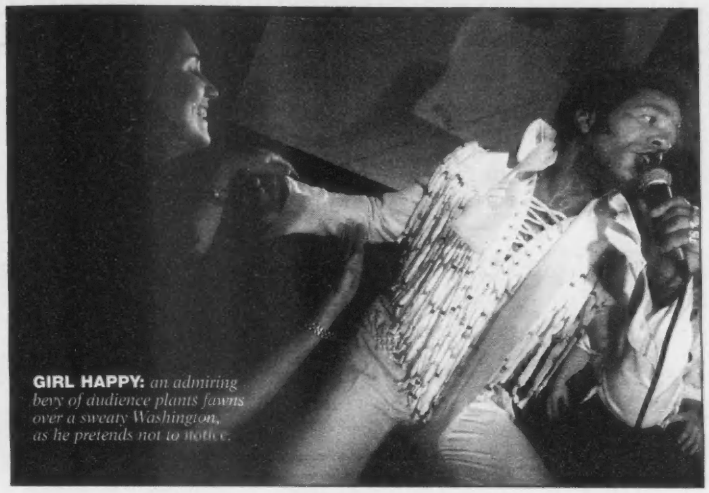
ANNIE BERMAN expected to see the pope's face in the Vatican gift shop, maybe on rosary beads or sterling-silver medals. But the pontiff's portrait on yellow-and-pink lollipops? His Holiness, arms outstretched, sold in snow globes? The Vicar of Christ's visage on serving plates, spoons, and ashtrays? "I was always interested in how those objects are valuable because pictures of the pope are on them," says Berman. "And the pictures are so reproduced, so grainy, that they aren't even necessarily nice pictures. But it's the pope, so they're very valuable."

Berman, a Florida native and Brandeis graduate, first saw the pope's product line in 1999 while visiting a friend in Rome. At Brandeis, she'd been president of the photography club (the group's vice-president, Marika Kaye, would later become *The Faithful*'s still photographer), and her visual avocation made Berman wonder how many copies could be made of a picture of the pope before the image lost its value; when did a copy of a copy cease to represent its subject? Berman, then 22, considered snapping pictures of these objects with a still camera and then later using a Polaroid transfer machine to replicate them, but her camera jammed. Still, the idea remained with her.

"I really wasn't planning on making a film," Berman says, sitting at the 1369 Coffee House in Inman Square. "I just started reading and thinking about it." Then she start-



POT LUCK WITH ELVIS: *Robert Washington, interviewed as a supporting voice for* The Faithful, *appeared prominently in* Almost Elvis *(2000), a documentary about Presley impersonators.*



GIRL HAPPY: *an admiring bevy of audience plants fawns over a sweaty Washington, as he pretends not to notice.*

ed thinking about American figures who had similar effects on their loyal disciples. "Elvis just seemed like a logical next step."

So Berman spent a year researching both the pope and Presley. She wasn't looking to compare the two idols, exactly — the head of the Catholic Church can't really be equated with a dead rock-and-roll singer with a taste for pills — but to evaluate the ways their most worshipful admirers honor them. Both inspire thousands to undertake annual pilgrimages in their names. Both are objects of mass-produced iconography sold by entire gift shops devoted exclusively to them. Both have given rise to organizations that control the dissemination of their likenesses. And both have been stripped of their human qualities — by the faithful.

"I just go back to the idea that for someone to be an icon, we're all responsible," says Berman. "And these people are *our* icons — anyone can think of their pictures immediately in their minds."

The more Berman read, the more she became convinced that her idea would be best explored through film. "Many books had been written with many of these ideas, but this is such a visual idea that it seems like you're missing something when you read about it," she explains. In June 2000, Berman established Fish in the Hand Productions to anchor her cinematic project; a few months later, Berman, Kaye, and co-producer Matt Mankins went to Graceland for the 25rd anniversary of Elvis's death, thinking footage of the celebration would constitute the Elvis segment of the film. The trio didn't plan much; they mostly conferred with people they encountered randomly. "Looking at the footage later, the tapes became sort of an audition," recalls Berman. "Who do you want to know more about? What else would you want to know or see?"

Princess Diana didn't become part of the idea until Sara Theriault came onboard in the fall of 2001. A classmate of Berman's at Brandeis, Theriault had been working in television as an associate producer for Pinball Productions, a Boston-based company making documentaries for stations like Animal Planet and the Discovery Channel. After producing programs for the History Channel — *Rum Running, Moonshining, and Bootlegging* and *Who Was the Real Boston Strangler?* — the 26-year-old Californian had practical experience securing locations, music, and picture rights, so Berman asked her to join the project.

Theriault also brought another significant idea to *The Faithful*: character development. "The original idea was not character-driven — it was more about the visual elements," explains Berman. "But to really understand the subject, I think you have to identify with these people."

THE FAITHFUL will not be a freak show, says Berman. "We're trying to show the human side. There're plenty of movies that say, *Look at these freaky people, aren't they bizarre?* But we see them as, *Aren't they like all of us?*" Though she and Theriault can't recall how many subjects they've interviewed for *The Faithful* — it could be in the hundreds — they plan to feature a vibrant cast of supporting characters because, Berman says, they're "truly heartfelt and make you feel something."

"Part of the reason it's taken us so long to do this is because there's so many really interesting people and we keep finding more," says Theriault. "We've shot 170 hours [of footage] for a 70-minute film."

There's Joni Mabe the Elvis Babe, a leggy blonde from Georgia who maintains the "Panoramic Encyclopedia of Everything Elvis," a roving installation of scrupulously arranged Presley paraphernalia. "A lot of people have Elvis's jacket or a ring or his Cadillac or something like that," an ebullient Mabe says in a scene slated for *The Faithful*. "But I actually own a piece of Elvis," she brags, directing the camera to a glass display case. "In 1991, I purchased this wart. It was on Elvis's right wrist. He was really self-conscious about it. He used to wear a leather band to cover it up. It's in this shrine here; it's a work of art. It's in a test tube of formaldehyde."

There's Rockin' Robin from San Jose, an erstwhile Elvis groupie who owns Presley's dental records. There are Jerry and Annie, two elderly women who make matching outfits to wear to Graceland each year and buy 10 to 50 duplicates of nearly every Elvis item in the Graceland gift shop. There's Maria, a Princess Diana fan visiting Kensington Palace to leave a book of her poetry near Diana's grave, and Kyle, a 10-year-old Elvis fan who's loved the King since he was four.

Then there's the 80-person Catholic youth group from Dedham that went to see the pope at Youth World Day, a/k/a "Popestock," a camping-and-worship expedition held every four years at a giant airfield. The Toronto installment was more like a concert than a religious service: the audience cried, shook, leapt up on one another's shoulders, chanted, "JP II! We love you!", and rushed the stage like they were heading for the mosh pit.

"It was crazy," remembers Theriault. "You are being trampled in a crowd of people, pushing and shoving. And everyone's running — nuns in full habit, running, pushing their way through."

Although they were there to follow the Dedham kids, the crew found it difficult not to film the pope himself. "The direction was always, 'Don't look at the pope. Look at the *people* looking at the pope,'" Berman recalls. "I think it's our reaction, like everyone else, to film him. He has this presence and he's this icon."

The first time Berman traveled to film the pope was a year before, at St. Peter's Basilica — and it was the only time she doubted whether *The Faithful* would get made. "I realized why no one had already made this film: they weren't stupid," she laughs. "The idea's not that extraordinary, someone else probably thought of it, but I'm the only one stupid enough to go to the Vatican and say, 'Hi, can I film the pope?'" The week before Easter, Berman was in Rome preparing for the Holy Week shoot and applying for a press pass to St. Peter's. Afraid the Vatican would consider pairing the pope with Presley an insult — or worse, a sacrilege — Berman wasn't entirely forthcoming about *The Faithful* when she met with a Vatican media contact. The woman sensed that Berman was holding back. The interview with the contact went terribly.

What'd Berman do? She went to confession. She'd already scheduled an interview with a priest for later in the week. But Berman pre-empted their meeting by appealing to him for forgiveness. "After a long time talking with him, he was like, 'Okay, I understand, but how can I help you?'" Berman grins. "So I said, 'Can you say exactly what you said now on camera in a day or two?'" He agreed. A few days later, press passes for both the Holy Saturday Vigil and the Sunday service were hers.

"FISH IN THE HAND" is meant describe the limitations of photography and documentary work — the process of trying to capture the essence of a three-dimensional object by flattening it into two dimensions. "A fish in the hand (a captured fish)," the nonprofit's homepage states, "is no longer really a fish, though it may look like a fish, it is out of its element and cannot survive. Likewise, a photograph of an object is not that object."

The company's office is Berman's second-floor Somerville residence, a few doors down from the Portuguese-American Club. Inside the apartment, which she shares with co-producer Matt Mankins, a three-monitor digital-video-editing suite sits on a large desk by the door. There are also miniature busts of Elvis and the pope, and a cigar box designed by Kata Billups, a contemporary "rock-and-roll icon" artist who paints Elvis in mundane situations.

The Fish in the Hand crew, a team of five that swells to 10 or 20 with occasional volunteers and semester-long interns, works here whenever the members' other paid jobs allow. That sort of dedication is necessary to keep the project alive, since Fish in the Hand is not yet a self-sustaining enterprise. So far, *The Faithful*'s funding has come from Berman's own pocket, with a handful of donations from friends and family members. But in a tight economic climate, grants aren't easy to come by, especially for a film that's not trying to save the world. "We can't get grants because we're not single-mother lesbian cancer survivors that are fighting a power plant that's giving everyone leukemia," Theriault jokes.

So they've been resourceful. Money for their trips to London, Memphis, Rome, Georgia, Atlanta, South Carolina, New York, Chicago, and Los Angeles has come from credit cards, clever management of personal finances, and careful attention to frequent-flier miles. Crews have been all-volunteer. They've filmed digitally and relied on a pool of talented friends and acquaintances who've been willing to work for free.

Now, Fish in the Hand needs money. The "A Night with the King" benefit brought in more than $5000, but it's not enough. They need to license some of the images they want to use: the faces of Elvis, Diana, and the pope come with price tags. They need a composer. They need to pay a facility to edit the final cut and the final sound mix. Ideally, they'd like to be able to license archival footage of the hysterical women screaming at Elvis, or the paparazzi chasing Diana. And assuming *The Faithful* gets finished, they need money to enter it into film festivals.

"Money will make it easier — a lot easier," Theriault says, "but no matter what, we'll find a way."

A DATE WITH ELVIS: *(left to right) Annie Berman and Sara Theriault originally booked "A Night with the King" at Central Square's Greek-American Club. But at the last minute, the private venue bumped the benefit to host a Greek wedding. "This explanation involved gestures of guns to the head," jokes Berman.*

IN THE two-minute trailer for *The Faithful*, the most revealing bit is a four-second clip at St. Peter's Basilica. At the Holy Saturday Vigil, there's a multilingual announcement asking the congregation to refrain from using flash photography. Then Pope John Paul II toddles down the cathedral's aisle. At first, he's an ethereal, hunchbacked shape guided through the shadows by a candlelit fireball — until suddenly, flashbulbs pop from cameras beyond the frame, erasing the pontiff's features and turning him, for a split second, into a ghostly white silhouette.

Berman and Theriault think that snapping the pope's photograph is a cultural instinct. "Somehow objects became a part of [worship]," Berman says. In a sense, everyone wants to own a piece of greatness, and some see cultural artifacts like souvenirs and photographs as a means of sharing an icon's mystique. "When it all comes down to it, you just realize that everyone just wants to be a part of something bigger than themselves."

But the question remains, why do people buy pope snow globes? "Is it because we really want a snow globe of the pope?" Berman says. "Or someone *thought* we wanted a snow globe of the pope?"

"Then we think we want a snow globe of the pope and we buy it, so then the Vatican makes more snow globes of the pope," says Theriault. "What feeds that vicious circle?" She pauses. "There isn't an answer."

So how will *The Faithful* end? "There really isn't an ending to the movie," says Theriault. "The ending is the next time you go to the supermarket and the tabloids are full of all these people's pictures. The end is in your head." ■

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SOLDIERING ON

Award-winning documentarian Charles Guggenheim completed his final film, *Berga: Soldiers of Another War*, six weeks before his death. Now his daughter, producer Grace Guggenheim, works to promote the film — and his legacy.

BY TAMARA WIEDER

MICHAEL MANNING

IT'S BEEN ANALYZED, studied, recalled, remembered. We've seen the films, read the books, listened to the survivors tell their terrifying stories. We've learned World War II. We've learned the Holocaust.

Yet there are things we haven't been taught, stories we haven't been told. How many of us knew about the 350 American POWs who were "classified" as Jewish and sent to a German slave-labor camp? Captured during the Battle of the Bulge, these GIs were carted to Berga, a satellite of the Buchenwald concentration camp, and were subjected to atrocities too horrific to imagine. And few of us have ever known their stories.

Until now.

Berga: Soldiers of Another War is the final work of Charles Guggenheim, a four-time Academy Award–winning filmmaker who died in October of pancreatic cancer. The film intertwines interviews with Berga survivors, archival photographs, and re-creations using young East Germans as actors.

Guggenheim's interest in the Berga story was rooted in his personal World War II history: a member of the 106th Infantry Division, he was left stateside with a blood infection when his fellow GIs shipped off. After the war, Guggenheim tried to find an Infantry friend and learned he'd died in a salt mine; that piece of information began what would become Guggenheim's 50-year quest to tell the stories of the Berga victims and survivors. Six weeks after the completion of *Berga: Soldiers of Another War*, Guggenheim lost his battle with cancer; his daughter, Grace, a producer of his acclaimed films for 17 years, is left to tell his — and the Berga — story.

Q: *Tell me about the genesis of this film, why you and your father felt it needed to get made and how it got made.*

A: First of all, this is a non-commissioned work, which means that it was a personal project of my father's that he wanted to make, and therefore it meant that it would take a lot longer to produce; it took us over six years to make. We didn't get full funding until about two and a half years ago. So this really had a long journey, and the genesis really is the fact that my father was in World War II. Growing up, I always remember him talking at the dinner table about how penicillin had saved his life. What had happened was, from Infantry training he had developed a foot infection, which then progressed to a blood poisoning, which then progressed all the way up to his hip. So he was really on the verge of losing his life, and penicillin had just come out, and a doctor put him on it sort of at the last minute.

[My father] was a very profound man, and these things really stuck with him, and I think it was only later in life that he realized more of the secondary perspective, which was the fact that the Battle of the Bulge, where his Infantry had gone into, had been one of the worst battles of the Allied forces during World War II. It had the highest number of casualties out of any battle. His division in particular had the highest number of casualties. So you have all these different ramifications, and knowing him, he really probably took this very personally, and realized, you know, "I've lived 50 years of *my* life; how about my friends? What happened to them?" And he realized they came back maimed, or injured, or deaf, or not at all. I think it's just like why these guys want to talk about it: you get really reflective in your older age about your life; it's sort of like coming to some sort of resolution.

And that is why he began to investigate where a friend of his had been, what had happened to him in the war. And that's why he had written off to find out that he had died in a salt mine, which didn't make much sense. And then he had read an article in a paper maybe 20 years ago in Florida, a guy had interviewed a couple of Berga survivors, and that confirmed that there was a story out there, and then he found a couple books that had one chapter discussing it. So one thing led to the next, and he did discover that there was this story out there.

Q: *What was the shooting of the film like?*

A: It was really magical, I have to admit. We have a very close-knit team, so we work well together in small, intimate circumstances. March in Germany is like February here, it's just awful. But every day we filmed, the weather seemed to be exactly how we wanted it to be. It was sort of an iridescent experience, really.

> These guys are extremely sensitive, and understandably.

Going back in time to the Eastern side of Germany, which was East Germany, and how much it hadn't changed over time. The young kids in their 20s don't speak English. Manufacturing hasn't really come in. It's still very poor. Things haven't changed.

Q: *How did you find the veterans?*

A: Finding veterans for any film is really hard, because it's not public. You have to go through the associations, so there's a lot of legwork, and not everybody participates with the associations, or these annual meetings that they have. So a lot of times it's word of mouth. We actually also went through the Veterans' Association, which also will not give out any public information, but we got congressional permission to get through, just to write people, and then let them respond to us. We probably located over 100 people, and combined within that were just people who were witnesses on another level: they had been only at the POW camp, Stalag 9B, or they had been political prisoners, or were a war-crimes investigator. You could take at least a year trying to find these people. Particularly something like this, where it's so obscure. Stalag 9B, which was the main POW camp, is the reunion that the Berga survivors would've gone to. And these guys never talked about it. The Stalag 9B veterans didn't even know what had happened to these guys. So you can see how so much of this information was suppressed by not wanting to talk about it, or just in not knowing about it.

Q: *How much convincing did it take to get them to participate in this?*

A: The convincing, I think, went easily, only because we approached them very gently. You know, writing people a letter and saying, "If you would like to respond and talk to us about your story, contact us." So we really left it up to them. And then from that pool, we interviewed people to get a sense of what their voices were like, and who were the strongest candidates. So in the end we interviewed probably 40 people audio-wise, and 12 on camera.

Q: *What was the experience of sitting down with them like?*

A: I found it very intense. My father seemed to be very — well, first of all, he's a master conversationalist, and really knows how to make people feel at home, and they become themselves. I felt guilty, frankly, because to take these people back to an experience which was not pleasant, I was quite worried about that. In fact, one of the guys in Boston who we interviewed, the first time we interviewed him, he broke down. The second time we interviewed him on camera, he called us up and he said he felt depressed for three days. These guys are extremely sensitive, and understandably. And those who can speak so eloquently are even more so, because they feel more deeply. There are some people who are a little bit more detached. I have to say, it's a gift, when I look back, because if they weren't willing to take the risk, we would really not know.

Q: *That's really the big question: why do you think the experiences of these GIs aren't more widely known?*

A: I think it's completely understandable, first of all. There was so much we didn't know about what was going on during the war, and what was really happening abroad with the atrocities. And don't forget, this was a very small incident compared to what was going on in Europe. This was a world war; it wasn't just in this little town of Berga. You had millions of Jews that were being exterminated, and suddenly this was all being revealed. My guess is that the US government was just happy they got their men home. And they did investigate it quite quickly; there was a war-crimes investigation that took place, and they went back into Berga a month later and exhumed who they could find who had been buried. I also think people didn't want to talk about it. These guys came home and they wanted to go forward in their lives. I think that's why you always see this pattern, even with other historic events — people don't start talking about them until later. Because you want to forget about the bad things. Why would you want to talk about it? You suppress it and block it out in order to survive, I think.

Q: *How have the vets reacted to seeing the film?*

A: Really positively. My father spent the last six months of his life basically finishing the film. And I think knowing him along the way, they felt very close to him, and they basically would call up and say, "I feel so grateful to your father for what he has done, and any guilt that he has, he should put aside." I think they realized why he wanted to do it. And they realized what a gift it is for them, too. Of course, you always have one Berga survivor who will be more literal and say, "Well, that's not exactly how the tunnels looked." Well, the tunnels are all boarded up. This is a film that is to help envision the events, and that's why you have a disclaimer at the front. You get some people who get differences of opinion, but overall, they are really touched and moved. I think it makes them feel proud that they're getting honored, in a way, for the first time.

Q: *So your father was really able to finish the film before he died?*

A: Yeah. I think these guys, ironically, gave him the faith to believe he was going to make it. Because most of the guys in the film who we interviewed knew they were going to make it. Films were like a religion for him; he would really internalize them and live them every day, and I think it really helped him focus on something other than himself — and realize that he's probably still awfully lucky.

Q: *What were his feelings about the film when it was finished?*

A: He got to have one screening a month before he passed away, which allowed us to raise money for publicity, which was great; he's never had money for publicity, he's never had money for advertising. His big test always is when you sit in the theater and you see how people react in the theater, you know it's good. And even with all of his experience, he realized you don't know until you get there. And so he got there, and I think he realized it works. I think that was a real blessing for him.

Q: *What do you think is the most important legacy your father left behind?*

A: I hope people who are filmmakers will come away with, if they have something to say, and they feel strongly about it, that they should express themselves. I think that was his calling, that he was a storyteller, and he had stories to tell, and because of that, it allows us to be reflective about ourselves and history and our morality, and to really cherish our American heritage, and to realize what a wonderful country we live in. ■

Berga: Soldiers of Another War *airs on May 28, at 8 p.m., on PBS. Tamara Wieder can be reached at twieder@phx.com.*

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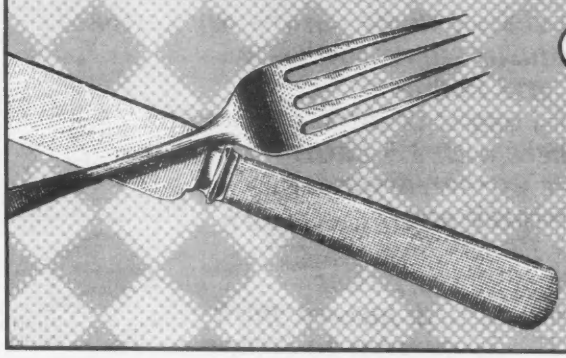

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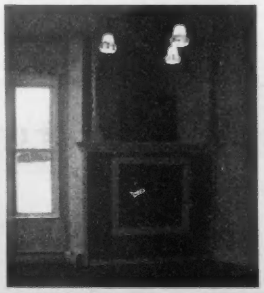

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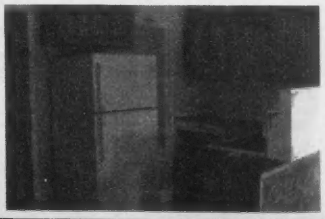

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Hyde Park	Now	$1,200	Private	None	617-327-6300	none		2	1	Y	Y	Hookup	HW	Disp.		Y	
Jamaica Plain	Now	$1,550	Private	None	617-338-1681	none		2	1		Y	Y		Y	Y	Y(2)	Negs.
Malden	Now	Call	Local	Premier Properties	781-321-9300	www.premierproperties.com	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Malden	Now	Call	Malden Gardens	none	781-322-0580	none		1,2	1,2	Y		Y		Y		Y	
Medford	May 15th	$2,800	Private	None	781-526-2472	none		4	2	On Street	Y	Y	Y	Y	Y	Y	Y
Mission Hill	Sept 1st	$500-$700	Private	None	617-733-8321	johnsonmanagement@yahoo.com		2	1	Y	Y	Y	Y	Y	Y	Y	
Quincy	Now	Call	Reserve at Marina Bay	none	617-770-9511	www.lincolnapts.com/reserveatmarinabay.com		1,2	1,2	Y		Y		Y		Y	
South Boston	Now	$900	Private	None	617-593-2328	peggydavismullen@yahoo.com		1	1		Bus						Cats
South Boston	Now	$1,200	Private	None	802-223-2928	atwoodco@yahoo.com		1	1	Y	Y	Y		Y	Y		Y
Watertown	Now	Call	Whitney on Main	None	617-923-3435	www.whitneyonmain.com		1,2,3	1,2	Y		Y	Y	Y		Y	
SPECIAL HOUSE SHARES:																	
Roslindale	Now	$700	Private	None	617-388-5181	none		1 bdrm in Hse	1	Y	Y						
Medford	Now	$675	Private	None	781-396-6204	none		1 bdrm in Hse									
Waltham	Now	$750	Private	None	781-894-3710	smauerbach@attbi.com		1 bdrm in Hse	1.5	Y		Y			Y		
Jamaica Plain	Now	$700	Private	None	617-323-9229	none		1 bdrm in Hse	1.5		Y	Y			Y	Y	

CALL 617-859-3300 TO BE LISTED IN THE PHOENIX APARTMENT INDEX

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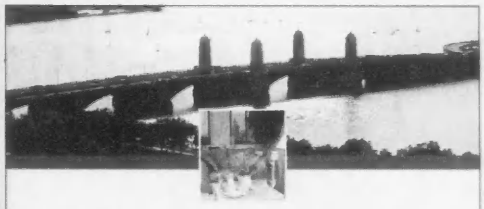

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BRIGHTON - Stu on Comm Ave, sunny, across Ⓣ 9/1 $825
BRIGHTON - Sunny One Bed Split, Hdwd Flrs, new kit. $905
BRIGHTON - One Bed, Comm. Ave. across Star Mkt $1050
BRIGHTON - 2 BR, on Comm. Ave, Packard's Corner $1395
BRIGHTON - 3 1/2 BR, off Comm Ave., sunny Porch $1900
BRIGHTON - 5BR in house, 1 1/2 baths, quiet stdnt. $2000
BRIGHTON - 4 BR in house, porch, near BU& Ⓣ 9/1 $1895
BROOKLINE - 2BR, next to D line, w/w, indry, ava 9/1 $1395
BROOKLINE - 4BR in hse, Walk Ⓣ C&D Line, ava 9/1 $2400

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OGUNQUIT: "Ocean Heights" – Ogunquit's newest subdivision – own one of the last ocean view lots available – approx. 1 acre lots – town water & sewer – easy beach access. $165,000 up-bldg pkg avail. Call Louise Ducharme

YORK: Direct riverfront – candidate for "House Beautiful" – stately – 3 BR – 2.5 Baths – new gourmet kitchen – step down living room w/ FP – room for expansion – 3 car garage – incredible views. $995,000. Call Phil Kimball

YORK HARBOR: R.O.W. to private Cow Beach – handsome 3 BR – 2 Bath – FP in living room & family room – office – work room – summer kitchen – more to discover. $599,000. Call Jim Hager

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$400/mo+utils
S. Boston: 1 BR avail in 2BR apt. WasherDryer storage. cannon644@cs.com 617-268-0207

Beacon Hill: 33yo M skg 1 M/F to shr 2BR apt. w/ cat. Hdwd flrs. W/D, roof-deck. $720/mo, no sec dep. Joe 617-367-1564

MALDEN
Rmt needed to shr 3BR apt w/1M, 1F. Nr T/bus line. N/S, no pets. $500/mo + utils. 781-322-0577

MISSION HILL BRIGHAM CIRCLE
Roommates Wanted. $470/mo 1st/Last/Sec required. Avail immediately. 617-731-6364 ans. machine 617-872-4741

NEWTONVILLE
Skg 1 prof M/F to share 3 BR apt. Hdwd flrs, W/D, priv prkg, storage, near comm rail. $600+utils, 6/1. 617-964-3194

SOMERVILLE
Skg M/F, 25+, prof/grad. N/S for 4 bdrm apt. 5 min to T, sunny view, EZ prkg, W/D, ht/hw incl. $450. 617-776-7045 or 617-628-5669

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Ask about the Vacancy Booster Package. Call 617-859-3384

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Summer rental. Brand new single family. Sunny & clean: incl. prk, ldry. Close to T and Comm Ave. $550 p/mth. Call Monica 617-901-6831.

Allston: 1 bdrm in 2 bdrm avl for M/F N/S on quite side st nr green line. $500/mos all util incld. Avl 6/1. Call 617-779-8886

ALLSTON: Nice RM in 3 person apt. Nr bus line & green line. $500/mo +utils. Avl now! Nice quiet loc. 617-782-3476

ALLSTON: Prof M, 38, sks M/F, 25+, to shr lg 2BR Comm Ave apt. On second flr, hdwd flrs, on grn line. No smk/pets. $685+ util. Avl 6/1. 617-277-1987

ALLSTON: Prof F sks M/F to shr a 2bdrm apt. Utils incld, laundry in unit, EZ Prkg, great area. $675. Call Grand Central Roommates 617-342-7172

Back Bay: F sks M/F to shr 2bdrm apt. $700, utils incld. no dogs or smkrs. Call Grand Central Roommates. 617-342-7172

BRIGHTON: 1 Prof F seeks 2 prof F 30-50 for Lg sunny 3 BR apt. artist pref. working space provided, near Bus. No smoking, pets, or kids. $600+utils. Avail Now. 617-782-4605

BROOKLINE/COOLIDGE CRN: Skg rmmts for 4 BR house, spac, sunny, hdwd flrs, grt local, some prkg. $685 incl all utils, avail now. 617-734-3270

BROOKLINE: Avail June 1st. Beacon St/Coolidge Crn, on T. 3 rmmts sk 4th in 4 BR apt. HT/HW incl, W/D in bldg. Skg gay friendly F, 23+, animal loving, sorry no more pets please. Indep hsehld. $625/mo 1st/Last. Heather 617-277-7182

Cambridge/Central Sq: Skg 1 GM/F for 1bdrm in 2 bdrm apt. W/D, D/W, bsemt & deck. $750 incls all utils. 508-621-3811

Cambridge/Inman: 1M, 1F, (both smkr) sks 1M/F, 30+ for spacious 3BR. 10 min wlk to Central. $7-800/mo. July 1. No pets pls. 617-441-0204

CAMBRIDGE:Skg 1 M/F for warm co-op hsehold. Brand new Lg, Sunny 4 BR w/W/D, Hwd fl, ez prk, Nr Alewife/Davis, avail May $550. 617-354-5455. www.cornerstonecohousing.org

Cambridge: Cute 2 bdrm apt. Own br, privt phone, steps from T, F sks M/F, $500. Call Grand Central Roommates 617-342-7172

Cambridge: Lrg rm w/ privt bth in 2bdrm hse. W/D, Nr Fresh Pond,Hrvd Sq. $700 inclds utils. Avail 6/1, Call 617-876-1626

CAMBRIDGE: F sks quiet M/F. Lg furnish rm, hdwd flrs, N/S, nr T, pkg. Shr bth & kit. Avl Now $750 inc all. (617)876-9599

Dorchester/Adams Village
Gorg, huge 3bd, LR, DR, EIK. Newly renov. Hdwd flrs, W/D in unit, D/W, prchs, 3 blks to T, 1/2 mi to X-Way. 1st, Lst & good credit req'd. No Fee. No dog, N/S. Avail 6/1. $1800 incls HT. 617-287-1399

E.ARLINGTON:Lg bdrm w/ huge closet. W/D, cls to T, Prkg, N/S, no pets, Avail 6/1. $600 +utils. 781-646-3703

Everett: Lg rm w/priv bth nr. T. Indry in unit in Asian household. F pref. $450/mo avl. now ref. required. 617-389-4433

Furnish bdrm + sep sml office for rent in rural setting farmhse in Vermont. Pretty grdn, view in very remote area. Cls to Brattleboro. Ideal for writer/journalist. 4 mths, 6/1 thru 10/1. Only $475/mo, for additional $20/per day contn brkfst/prep dinner provided. Call Dave 802-254-4859/workstt@yahoo.com

Hyde Prk: A sub of JP. Pagan-Buddhist Rck musician & son sk mature, fun rmmate for beautiful hse on river. Canoeing, wildlife, grdns. 617-792-5638

Jamaica Plain: 2Fs skg M/F, esy going, fun atmosphere. Spacious apt w/ big windows, utils incld, $485. Call Grand Central Roommates 617-342-7172

JP: 1M, 1F + 1dog skng 1 M/F for 3BR apt, prof/grad, N/S, hdwd flrs, porch, nr T/bus, on St. prkg, W/D, avail asap. $620+utils. 617-953-8932

JP: 2 rms for rent in sunny apt. 1 avail 6/1 - 1 avail 7/1. Sks prof, late 20s early 30s. Mins to T, W/D. No pets. $550+utils. elizabeth_nunn@emerson.edu

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NEEDHAM-33 yr old male quad, sks roommate to assist w/house hold duties & care. 781-444-0250.

MALDEN: Skg M 25+ to shr huge sunny victorian, avail 6/1 or b4, gay frdly, Indry/prkg/nr T. $450 1st/Lst/sec. 781-388-2802

N.Cambridge: Sks M or F, 30+ for 2 bdrm apt w/ fiber artists. Sml rm. $475+utils. Avail June 1st. 617-876-9828

NEWTON CORNER: Nr X-bus, Lng Trm, furnish rm, shr kitch & bth, $675 all utils. Prkg, N/S, N/P. murdock533@hotmail.com

NEWTON CORNER
Share semi-veg meals/chores in friendly N/S co-op. Sunny rooms, garden, W/D, D/W, Porches. No Pets, on bus line, parking, $600, $550 (incl utils). Sec dep. Ann @ 617-527-3477

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Need a place to live or Need a Roommate? How about a Sublet for the Summer? Place your ad in The Phoenix Real Estate Section.
Call Kevin @ 617-859-3384 to place your ad today!

QUINCY: Responsible M/F for quiet 3BR, N/S, environmental home, no pets, nr beach/T, W/D, $500+, 525+, 617-472-0799

Roslindale: F + Dog sks N/S to shr nice 2 bdrm apt. LR, music rm, EIK, D/W, W/D, yrd, prches. Bdrm + study avail 6/1. $700/mo +utils. 617-327-6318

S.ville:Avail 6/1! 1M/1F. Skg same to shr 4bdr. 10 min to Davis/Pts W/D, D/W, HSI, free pkg, in quiet, safe nghbd. 2bdr open. $550=125sq ft. Roomy $ bright. $675=150 sq. ft. huge WIC & priv ent. Smkg area, cats cool, yr lease: good vibe Nathan/Laura 617-776-9656

SOMERVILLE/DAVIS SQ: Skng 1 F or gay M to shr a 2BR apt. 2 porches, LR, DR, W/D in-hse, $600/mo + utils. Please be 25+, N/S, no pets. avail asap. 617-623-4003.

Somerville: Skg 1M/F to fill 3bdrm, lrg kith, lvgrm & dining rm. Nice hdwd flrs, clean & in very nice condition. Lots of windows, frnt and bck porch, storage. W/D in bsemnt. No pets, N/S pref. $500+utils/sec dep. St prkg. Call Tracy or Stacey @ 617-666-8937

SOMERVILLE: Large sunny room near Davis Sq. W/D, pkg, $500+ utils. Avl Now or 6/1. Jeff 617-666-6475

SOMERVILLE: Skg 1 N/S M/F 25+, no pets, for Lg 3 Bdrm in Inman Sq. (busses, 15 min walk to Central/Harvard T). $505+utils, frck prch, big kitch, Avail 6/1. 617-661-7854

SOMERVILLE: 3M, 1F sk, F 25+, non smkr, for 10rm 2bth. hse, betw. Union & Porter Squ. W/D $300+ No pets 617-776-9712

South End: 2bdrm Dartmouth Swarren. F sks M/F for 6/1, W/D, very clean, prime loc, $650. Call Grand Central Roommates 617-342-7152

WATERTOWN: 1F, 2M, 28-40 seek F or M for indep 4 bdrm nr buses, No smkg, no pets. Gay friendly. Avail 06/01, $500+ htd. Call: 617-926-3324

Winchester:
Skg 1 rmmte for hge 2 bdrm apt. New kitch & extensive remodeling. Lvgrm w/ Fplce, dining rm, lrg sun prch, EIK, storage, off st prkg, commuter 1/2 mile. AVL NOW. $800/mos inclds heat. Call Mike 781-729-3490 mgross333@yahoo.com

ROOMS WANTED

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Dorchester: $600/mo. +util. 1 M/F to shr 3bdrm w/ 2 other prof M. lrg, bdrm, ez-prkg, 1 min wlk to T. Avail 6/1 (617)-265-8770

MELROSE: Sm hse to shr w/ 2bdrms. Prkg, laundry. Shr bthrm, kitch, lvgrm & diningrm. $600/mo incls utils, all lifestyle. Ask for Gerry @ 781-695-6863

NEWTON, WEST
1 Strait Single quiet, neat M 50 sks similar 1 M/F, N/S, No pets, pkg. MBTA. W/D, Yard, Cable. Avl now $700+. 617-964-5184

SOUTH END: Prof GM, 56, sks M rmmte for 2BR apt, ovrlking fnbn in Wxrc Sq, high clngs, mdrn kit/bath, $745/mo(incl htl)+ scrty. 617-247-2711.

SUBLETS

BRIGHTON: Lrg - 2bdrm, $687/person. 2 porches, study, 1 min wlk to T. Furnish. Avail Now thru 8/31. Lisa 617-264-9111

Brighton: Furnish 1bdrm in 2bdrm grdn apt. 6/1 thru 8/31, N/S F, elec, cble. $900mo. Nr B.C. 617-835-6259

Cambridge: Furnish 2bdrm w/ priv dk, cls to Central Sq, Avail 6/1 thru 8/30. $900/mo. Call: 917-318-0852

Dorchester: 5/11-8/31 Rm avl in clean & quiet apt. On Red line, Ez Pkg, No fee, $525, util incl. 617-290-5822

Huge Cheap Summer Sublet! Enormous Brookline apt. Avail 6/1 thru Aug w/ opt. to keep. 2bdrm, LR, DR, full kith. endless closets, hdwd flrs, hgh ceilgs, full bth, W/D in unit. Steps from C&D lines. $1550/mo. Anna 617-771-2851 or banya221@yahoo.com ASAP

Lower Allston: 2rms Avail Now in a lrg 4rm modern hse. $900(w/ bth and furn) $649+utilrates nego. W/D, D/D, dck, prkg. Great Loc-Short wlk to Hrvd Sq & Alstn. No Sec, No Lst Mo. 617-320-5990 buckeroo21@yahoo.com

Medford: Skg rmte 2bdrm w/ EIK, hdwd flrs, prch, prkg. Avail 6/1-8/31. $650/mo, +utils, opt renew lse. Alex: 781-424-8480

PORTER SQ: 1lg bd in 3bd apt. Avail 7/1-8/31 or Year-Long lease. Min wlk to T. N/S M/F. Elegant apt for $800/mo. Melissa:617-666-0061 or porterquare@hotmail.com

Somerville-Davis Sq: Avail June or July 1st. Your choice! 2 bd/2bth, 3rd flr of a 3 family house. Enclosed patio; on & off st prkg. Cats ok! $1250/mo, utils not incld. 1st mo and 1-month's rent, sec dep req'd. Contact Ben: 617-718-2398 or benjamin_lally@hotmail.com

SOUTH END: 6/1-8/31 Very private. Quiet, N/S, F. $600 incl util, w/d, near T. 1st last + dep. 617-267-0853.

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4 1/2 BR, Livingroom, porch, pets welcome, parking, close to T, $1900/mo 1st/Last/Sec required. Available Now! 617-731-6364, answering mach 617-872-4741

62 On The Park
Newly renov apts, W/W, Disp. HT/AC. Studios from $1150, 1bdrm from $1550. No Fee, No Pets. New Rental Incentive: The Sports Club LA/Boston, for the 1st 5 approved applicants who bring in this ad when applying, 62 On The Park will pay initiation fee! Brokers Welcome, Call The Hamilton Company @ 617-426-3060 www.thehamiltoncompany.com

Allston: Studio, No Fee, Steps from T, skylight, hdwd flrs, $875. Call Grand Central Apartments. 617-342-7118

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Back Bay Loft: Old ballet studio, 17" windows, maple wd flrs, Won't Last! $1300. Call Grand Central Apartments 617-342-7118

Back Bay: Lrg studio, quiet apt. Great Location, prvt balcony, $950. Call Grand Central Apartments 617-342-7118

Beacon Hill: 1bdrm, brght, own rl dk, prime loc, $1350. Call Grand Central Apartments 617-342-7118

BU Area: 1.5 bdrm, great for students, newly renov. Will fit 2 people, Great loc. Call Grand Central Apartments 617-342-7118

Emerson Place Apts
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SOMERVILLE: 4 Bdrm apt, Avail Now. Nice, sunny, quiet w/ Hdwd flrs, frt & bck prch, W/D, Wlking dist. from Hrvrd/Central/Inman Sq's & Redline. $2100, nego. 617-776-0199

South Boston
1 lrg bdrm apt. Avail Now, newly renovated, 1 full bath, lots of closet space, cats ok. Close to T bus route. $900/mo. Call 617-593-2328 or peggydavismullen@yahoo.com

HOUSE RENTALS

Summer Rental in Falmouth: Newly renovated in E. Falmouth, 3 bed, 2 bath, private setting, close to beach. Families preferred, $900-1500 week. Please Call: 617-335-4264

Worcester, Salisbury St Area: 3bdrm, 2bth, lrg mstr bdrm, lrg closets. Sliders open to priv yrd. Expensive LR/DR. Splendid ngbrhd. $1990. 508-799-6076

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! TENOR SAX WNTD !
Freelance tenor wanted for est GB/Dance act. MA/NH gigs. Must have car & band exp. 603-770-5785

!Bass Vox/Drummer!
seeks versatile guitarist with keyboard ability(guit sylth a +)Range incldes Beatles to Foo-fighters. B/up Vocals a plus. So Shore area. Call Dan. 781-340-3822

!Singer Seeking!
Drums, & guitar for orig Green Day-like-punk band. I am a front girl tkg for friendly musicians to play out/grow with. Beginners welcome, 18-29. Carol 978-897-9777

$$$ Exp. F/M Vox
and BASSIST w/ strg vox needed! "Part-time/high pay!" Hi-energy funk/dance band to work clubs, corporate functions,weddings, etc!! For more info: Chris 508-878-4606

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Piano player/keyboardist/guitarist available for instruction, lounge act, weddings, private parties/galas, clubs and restaurants. $75. minimum. Call 401-751-9046

Attention: Former Marines
JARHEAD is reforming true to the Corps. A unique heavy rock, original project. Need guitar, bass, drums and keys. First CD in 6-12 mo. Must be an honorably discharged US Marine. DD214 requi. Rick 508-676-8845

ATTN SINGERS
for est orig active rock act. Have management/booking & label interest. MUST HAVE DEMO. Vizion Entertainment @ 508-822-1086

Band or members to form one, wanted for rapid national fame/exposure. You be Depeche, Knauffer, Hendrix, Vollenweider and original music inclined. Techno/dance keyboardist a big +. Creative genius/singer has vehicle ready to rock it, you be the fuel, the fire still burns. Step out of the cage and onto the stage. Call Spin 603-436-2277. Lets explore!

BAND SEEKING
Dbl bass drummer and bassist for original 2 guitar/F vox hard rock project based in N. MA/S. NH. Dedicated, creative, trans a must 603-878-1530 bbcra@aol.com

BASS & DRUMS
needed for rockabilly/punk band. prf in 20's. e-mail: rocknsocknderon@yahoo.com or 781-629-1086

Bass & Keys
Are you a bass or keys player bored w/ playing in 4? We are a Boston-based Greek music group that gigs & records orig. music. Dedicated players w/ a passion for performing call Thanasis 617-325-6008.

BASS AVAILABLE
GB, classic to modern rock, swing, soul/Motown and more, with strong vocals looking to join established working band only. Very pro and very many years experience. Southeastern MA area. Jeff, 508-586-7750

BASS AVAILABLE
58 y/o. Looking for working band only. Oldies/Classic Rock. Back up vox, experience, w/good equipement in No. Shore area. LM @ 781-599-8954

BASS
For Tarbox Ramblers. Innovative working primitive blues/Hillbilly band. Stringbass a plus. 617-491-1374 or tarboxes@aol.com tarboxramblers.com

Bass Needed
Riverside Train seeks solid, committed bass. Orig+cov. Steady gigs, serious fun, future. www.riversidetrainband.com riversidetrain@yahoo.com 617-527-0094

BASS PLAYER
WANTED For rock cover bnd w/ prac. spc. in Quincy. 60's to 80's rock, we are seasoned music. sk dedicated bass player, to have fun & mmake $ vox a +. 781-665-9554

Bass Player w/ Ld. Vox
Needed for Wkg. oldies + Band. Pro-Quality players only. No Jammers. N. Shore (978)283-9922

BASS WANTED
w/blues background. Pop blues some jazzy stuff. Jump on this! Mike 617-924-0651

BASS&DRUMS
Award-Winning Songwriting team looking for pro-level players.Not a startup. Original Songlist. Noel 617.842.6542

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BASSIST & DRUMS
Boston-based college band between ages of 18-24 sks singer,bass & drums intl: Smiths, Sonic Youth, MBV, Radiohead, Blur. M/F welcome. Jason 617-461-6891

Bassist needed
Technically/jazz trained, For orig rock-reggae band. National tour w/ rep. Age 18-26. Email zoxband@hotmail.com or www.zoxband.com

Bassist Wanted
Rockin' Soul Horns, a high energy 9 piece horn band for a dedicated bass player. Music type is mainly R&B, funk and swing. Immediate opening. For a confidential inquiry, call Bob at 401-246-1502 or Greg at 401-934-1833

BLUES PLAYERS
Guitar/Vox looking 4 other like minded players. If Elmwood James, Otis Rush, Peter Green & BB King sound good to you e-mail OMalondon@yahoo.com

BOB WEIR TRIBUTE
Band seeking, Upright Bass and Drums. Serious calls only please. Mike 617-407-4631

Cover band
Sks. Guitarist, keys, vox, & bass player 4 practicing band. All Genres considered. Must be open minded and creative. Rehearse In Natick and Sudbury. Call John @ 978-443-9783, Barry @ 617-787-3428 Lv msg.

DJ/Sampler Needed
For est band into: Portishead, Radio Head, Jeff Buckley, DJ Shadow, DJ Honda, Orbert, Sigor Ros, Down Tempo, Miller High Life. We are looking for ideas and sounds. CD out, gigs and car and gear a +. Marc 617-269-4101

Drum, Bass, Vox, Ld Guit WTD
band members wanted for heavy, melodic, rock/metal band. Infl: Tool, Incubus, Deftones. Dom @ 781-223-0048

Drummer & Bass
Drummmers and bass needed for Sensorium, original band with cd. Diverse and dedicated. 781-963-9062 peteraa-1@attbi.com

Drummer & Sound Engineer seeking Bass Player & Multi Keys
To form core of new original band. All band members will contribute in all aspects of the creation of the band's material & sound. Influence would include but not limited to Jazz/Smooth Jazz/Urban/Jazz Fusion/modern tunes while recording on a digital System. Experience in arranging and production would be a big plus. All members would need the ability to support themselves over an extended period of time as we develop our sound, culminating in the release of our first CD & subsequent tour. Rehearsal space available. Details can be discussed in meeting. Need own equipment. Call Charles 617-416-9478 or email prcollector@attbi.com

DRUMMER AVAIL
Powerhouse drummer seeks band. exp. for covers, will work every weekend, must be supertight. originals welcome to write and record all rock styles. 978-738-6929

DRUMMER AVAILABLE
to join working GB/wedding bands for sub/fill-in or possible perm position. Top 40 rock, oldies, soul, motown, tight jazz, dinner music, etc. Tom 978-453-5273

DRUMMER AVAILABLE
Dynamic 34 yr.of exp. pocket drummer sks explosive rock band. Infl: Kravitz, Smithereens & Replacements. For local gigs/studio. 781-335-5797 jjules@attbi.com

DRUMMER AVAILABLE
Wide range of influences. Style best described as Neil Peart meets Phil Collins with more double bass. 401-231-2146

DRUMMER NEEDED FOR CURTIS KNIGHT BAND. CURRENT & 80'S ROCK. TRANS. EXP & PRO ATTITUDE REQUIRED. 978-667-6611 CURTIS@CURTISKNIGHT.COM

Drummer or Keyboard player Avail
Exp Prof w/3 octave Lead Voice+I play/sing all styles (GB pref)-Reliable-have references & 2001 4x4. ellsong@attbi.com: 508-303-6940

Drummer Seeks...
New project to grab the attention of music business. All styles of rock considered. Serious inquires only! Dave 617-267-3446 dlowelite@yahoo.com

DRUMMER SEEKS
to join classic cover bnd. Pro attitude w/transport. All influences & love to groove. Call Barry 617-787-3428. Please leave a message.

Drummer Skng Work
Top notch pro w/ lead & backup vocals. GB, classic rock prefer, but open. Experienced, team player. 508-384-7084.

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Garage rock/Surf Rock/British invasion. Interested? Then you must join the Super Seven. Call for more info 617-899-3514

Drummer Wanted
Like Fugazi, Who, Neil, Come, Wire. Have gigs, demo, we don't suck. You can play loose, raw. cannonband.com 617-983-5522

DRUMS & KEYS WNTD
High energy. Solid songwriting. Classic influences. Boston-based original rock. Call Andy 617-710-8578.

Drums,Bass,& 2nd Gtr
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EQUATION: (Folk-(Rock + Alt)-Jazz) + (Jeff Buckley x P.J Harvey) = Dead Jazz Club. No high level, just contained chaos with new sensibilities. Any instruments. 857-928-8262 or DeadJazzClub@Gread.net

F Turkish Vox Wntd
Vine St Records needs Turkish female vox for elec. ambient project.Contact Don Brown for interview and audition at 508-376-4245 ext.201

F Vox wntd
Melodic F vox wanted for Doom -"Metal" Band. Music is slow monotonous at times and creepy as hell. Transportation a must. Please call for details. 617-926-4119

FEM LEAD VOX AVL
Former Lead Singer of Boston Funk/R&B band Sugarcoat seeks band in funk/soul/rock genre. Serious inquires only. Please call 617-645-0229 or email klaine777@aol.com

Female Vocalist Wntd
By PEACHYKEEN to play/rec originals and songs by ABBA, Avril, Ash, Alanis, Wings, Sheryl Crow, Donna's, Hole, Muffs, Leslie Gore. Call Mark @ 781-769-6456

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Guitar & Keys w/ Vox
Label producer/artist looking for guitarist and keyboardist for R&B, hip hop & pop acts w/ current equip, dependable trans & the ability to sing back-up vocals. Serious inquiries only. Call Frankie 978-590-4971

Guitarist Wanted
3 pc. original band/ all/progressive style. Infl: Rush & Tool. Able to play odd times. Vocals a plus. Hve jam space & gigs. Jeff 508-265-5570

GUITARIST
Pro guitarist sks to join wrkng/near wrkng rock/alternative cower band. Can play lead or rythm and incl Foo fighters/Pearl Jam/Incubus/Oasis/Fuel/Third Eye blind/Smashing Pumpkins. Have great gear & transportation. Mike (508-277-7969

Guitarist WTD
Harmonies big plus+to form GB duo/trio,rock/folk/country Elizabeth 617-549-6468 knickettiser@hotmail.com

GUITARIST WNTD
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25 yrs experience. Looking for professional working blues band. Call 508-789-1233.

Have Songs Need Band
Singer/songwriter looking for musicians for mainstream rock. Infl. incl. Coldplay, U2, Springsteen Keith: 617-448-5976

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Creative Dynamic Drummer with energy and strength of Dave Grohl, Dale Crowburn and versility of Neil Peart. We have gigs and songwriting experience. Originals and space. Janes Add., meets The Cure and Hole. In a bar fight. Trans a must. Drugs and headcases ok. 617-799-8091

JAZZ DRUMMER
45, seeks talented musicians to play Monk, Miles, Parker, etc Call Jack (617) 775-5184 or email flrrl@yahoo.com

Jazz Pianist
Wanted to play standards, Miles, Monk, Coltrane, etc. Jam now, gigs later. Ricardo: 617-417-1137. Dan: 781-643-3316

Keyboardist Needed
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Keys
Vox a+. To ignite cvr band 60's-00's. Rock/R&B/Blues. Call Dave at 508-341-0984 or RBnd3@aol.com

LD GUITAR WNT
to join bass, drums, gtr/keys & form new, exciting, hard/prog rock band. Vox a +. Inf: Ra, Incubus, Pyche. Have CD w/ org. Seth 617-469-5657 or sfreedman13@attbi.com

LD VOX/GUITAR WNT
To work w/creative acoustic alt rock guitarist who likes playing acoustic edgy rock. Goal is to have fun & make cool music. Contact; aspitzer@ieee.org

Lead Fem Vox
Needed to complete 3 piece band. Must be able to sing all styles & have good range/stage presence. Serious inquires only. Cape/S. Shore. Call 508-221-5184 eve.

LEAD GTR AVAIL
To join/form ass feeling heavy metal/hard rock band. Have killer equip, exp, ambition & tons of orig. Pro situat only. Infl: Ozzy/Sabbath, Audioslave, STP, Metallica, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Seeking similar musicians in wking band w/ love for jamming. Have excel improv skills, play w/ blues/rock feel. Seeking serious musicians to dedicate time to music that's classic but fresh, lyrically strong, and will take it to the next level. Call John 617-492-3260

LEAD GUITAR WNT
Established So Shore orig rock band seeks member to rehearse 2-3 tms a wk. Serious only. impasto7@hotmail.com & 508-230-3360

Lead Vox Wtd (Boston)
Orig. Proj w/ xmembers from Sugarcoat.u have live exp. Strong groove and keyboardist for dmcgmusic@lycos.com

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Male Vox
With guitar or keys for band.Pop and rock 60's-current;Rehearse in Acton Ward 978-635-1913

MALE VOX
Looking to join function band or key player. Influ (Pop, R&B, Jazz). Success time & in studio wrk. 978-314-7672

MANAGEMENT WNT
for songwriter/composer. I am looking for a professional manager/buyer to market my material & skills. Call James for demo: 617-291-9179

Musicians Wanted
seeks syn/keys, fx artist, and/or guit. to complete orig band. Serious combatants only. Infl: Bjork, NIN, Peter Gabriel, Radiohead, Korn (Untouchables) 508-326-4140.

MUSICIANS
Bass & vocals wanted for heavy, melodic, hypnotic, tribal, hard rock metal band. Primal rhythms, crunchy riffing heavy melodic vocals. Practice 3x a week. Experienced, driven, career musicians call 617-840-1568.

Need Musicians
21 yr old songwrtr looking for M/F musicians, ages 18-27 to form orig band. Vocals a +. All musical infl, esp rock & R&B soul. Nkechi 617-361-0563.

NEEDED:
2 MC's looking for a band that can play hip hop w/ space to practice. Serious inquiries only. kobiekobe@yahoo.com

No Depression?
Guitarist (22) seeks like minded musicians for alt-pop, country-rock project with genre-bending capability. Influences: Wilco, Clem-Snide, The Band, Whiskey Town, Gram. Email Matt at mborushk@bu.edu

Percussionist Wntd
to join singer/guitarist in support of 2 new CDs. Orig alt rock. Infl: Buckley + Tool + Tom Waits. Be creative, versatile, mobile. For demo 617-335-4361

PERCUSSIONIST
Looking for other serious musicians/percussionists to form band. Have reh space. Jeff 978-741-5662

R&B Motown Male Vocalist
Wanted for one of NE's top GB/Dance bands. Seeking an experienced professional to cofront. Must have superior vocal ability; well groomed look; and good attitude. Any instrumental ability is a plus. The band offers a good salary; full calendar of guaranteed gigs; the opportunity to play with talented and reputable musicians; and a road crew. Leave name and number @(781)449-8626. Photos and audio/video required. Serious inquiries only!

REGGAE SINGERS/MUSICIANS NEEDED
Boston Reggae producer/multi-instrumentalist looking for talent. Roots and culture. 617-232-2313

Seeking Bassist
for original rock-reggae band on nat'l tour w/ representation. email zoxband@hotmail.com or www.zoxband.com

Serious Opportunity
For guitar/vocalist. Successful Boston band is recording and touring band with label, booking agent and full time work with $ is looking for a versatile guitarist/vocalist. Pros only please. Must send demo and photo to: PO Box 2223 Tisbury, MA 02568 508-728-3943

SINGER WANTED
to complete creative cooperative that is Sift. Diverse infl incl. 70's prog, 80's goth, 90's melodic rock makes for original music; dynamics, counterpoint, & vibe makes for a creative goldmine 4 the right singer. Em. justin@sift.net

SINGER WANTED
original band seeks dynamic M vox to sing/co-write original music. Pop/Hard rock influences. Age 21-30. Commitment and professional attitude a must. step21a@yahoo.com

SINGER WANTED
Band seeks serious honest lead vox for originals bet. folk and jazz. Interesting chord progressions/lyrics. mo@molotman.com

SINGER WANTED
to complete creative cooperative that is Sift. Diverse infl incl. 70's prog, 80's goth, 90's melodic rock makes for original music; dynamics, counterpoint, & vibe makes for a creative goldmine 4 the right singer. Em. justin@sift.net

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Experience Jones.Boston rockers making fat groove need singer with ideas.Call Brendan 617-262-8359

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Vocalist/Lyricist Wntd
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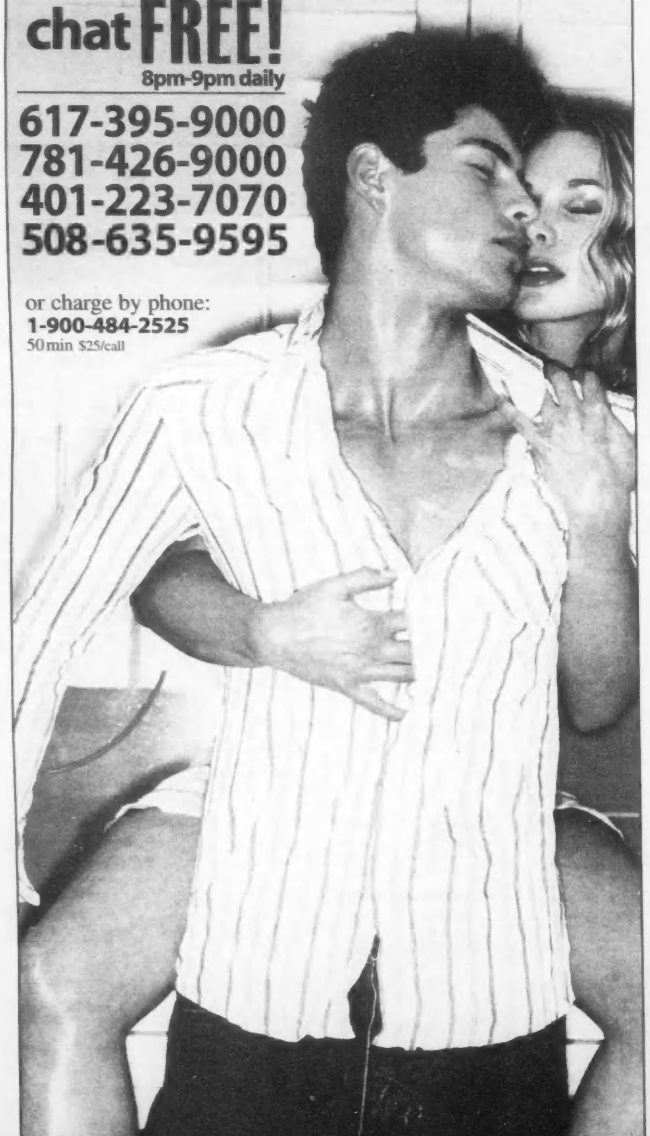

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Are you trying to get your foot in the door to professional Radio? If you have some radio experience and a love for alternative music, FNX may be for you! You must have some radio experience and the ability to read and speak clearly. Please, no phone calls or sense of entitlement.

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May 23, 2003
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NEW ENGLAND POP LIFE

road tripping

The long-running and distinctly discriminating hip-hop indie Quannum label — home to DJ Shadow, Blackalicious, and Latryx — hadn't signed a new act since the mid '90s. So the Portland (Oregon) crew **Lifesavas** — protégés of Blackalicious — had a bit of history to live up to. And on their ambitious new debut, *Spirit in Stone* (featuring cameos from all of the above), they prove worthy of the honor. MC/producer Jumbo the Garbageman stacks the deck with Golden Age–inspired gutter-funk licks, and he and lyrical ace Vursatyle run rings around each other with apocalyptic cleverness that cuts to the bone. The knotty internal dialogue, self-abnegation, and surprise ending in their "Hellohihey" rival Eminem's best flips of script; "State of the World/Apocalypse/War" skips hip-hop entirely for a jazzy, Andrews Sisters–inspired jitterbug tune. Tonight (May 22), Lifesavas are at Pearl Street (413-584-7810) in Northampton; Friday they're at Higher Ground (802-654-8888) in Winooski, Vermont.

Like celebrated goth-punks *du jour* AFI, Chicago's **Alkaline Trio** were a sturdy if somewhat unremarkable punk outfit before they reached deep down and discovered their inner Danzig. Back with a ghoulish tinge on their new *Good Mourning* (Vagrant), the trio namecheck the Misfits' landmark album *Walk*

Among Us and one-up their mentors with a necromantic pick-up-line for the ages: "What do you say?/Your coffin or mine?" Alkaline Trio hit the Palladium (800-477-6849) in Worcester tonight (May 22) with **Pretty Girls Make Graves**, whose latest material makes them sound like a gothier Sleater-Kinney.

It's a good week for singer-songwriters of all persuasions. **Dashboard Confessional**'s Chris Carraba — gearing up for the July release of DC's eagerly awaited *A Mark, a Mission, a Brand, a Scar* — warms up for his tour with Beck with a solo gig at the Webster Theatre (860-525-5553) in Hartford on Tuesday. Tonight (May 22) at the Iron Horse (413-584-0610) in Northampton, **Beck** warms up his new band, whose line-up includes Red Kross's Steven McDonald, Bicycle Thief/Golden Shoulders bassist Josh Klinghoffer, jazz-rock jam-band auteur Greg Kurstin (of Action Figure Party fame), and drummer Jay Bellerose, a Berklee grad and LA session vet who has played with everyone from Paula Cole to Solomon Burke to indie chanteuse Nina Nastasia. The proper Beck tour — with the Black Keys opening, but not Carraba — hits FleetBoston Pavilion (617-931-2000) in Boston on Saturday.

Meanwhile, **Currituck Co.**, the solo-country alter ego of Aden guitarist Kevin Barker, hit AS220 (401-831-9327) in Providence on Friday. The same club hosts K Records avant-psych rockers the **Microphones** on Sunday with labelmates **D+**; the Microphones also play the Iron Horse on Wednesday. At press time, **Rosanne Cash** was still scheduled to play Mass MoCA (413-664-4481) in North Adams on Sunday, despite the death last week of her stepmother, June Carter Cash. **Lucinda Williams** plays Toad's Place (203-562-5589) in New Haven on Sunday. And **John Hiatt** plays the Colonial Theatre (603-352-2033) in Keene, New Hampshire, on Monday.

— Carly Carioli

SUNDAY: Playing a jerky, quirky, minimalist version of roller-rink rock that's as politically charged as it is danceable, the Rogers Sisters have taken Brooklyn by storm with their debut disc, *Purely Evil* (Troubleman). Centered on sisters Jennifer and Laura Rogers, they're party provocateurs reminiscent of the early B-52's — with bassist Miyuki Furtado's campy, flamboyant yelp playing the Fred Schneider role to helium-voiced guitarist Jennifer's Kate Pierson — and of the grainy, bubblegum doom of the early Cure. Their "Zero Point," a catchy, zigzagging post-punk protest against impending environmental apocalypse, is one of the highlights of Atlantic's forthcoming *Yes New York* compilation (which also features the Strokes, Ted Leo, the Rapture, Le Tigre, and LCD Soundsystem), and on Sunday the Rogers Sisters make their local debut at the Berwick Research Institute, 14 Palmer Street in Roxbury, with Gold, Goat of Arms, and Vim. It's an 8 p.m. show, and admission is $7; call (617) 442-4200.

The Rogers Sisters

▲ Live!

PICKS of THE WEEK

Trashcan manifestoes ▼

THURSDAY 22: Asa Brebner's been making art since before he began making music — and he's been playing long enough to have been in Jonathan Richman's Modern Lovers. But he's also found time to put together a solo show that's titled "Manifestations of the Discarded" and features his paintings as well as trash-sculpture pieces assembled from junk-shop and thrift-store finds that range from crucified Barbie dolls to pawnshop guitars decorated with action-figure limbs. The exhibit opens at the Paradise Lounge with a reception at 7 p.m.; the show is up through June 25. That's at 969 Commonwealth Avenue; call (617) 562-8814.

Asa Brebner, *Angel of Life*

Akrobatik

▲ Tipping the scales

FRIDAY: Although Boston MC Jared Bridgeman, better known as Akrobatik, is just now getting around to releasing his long-awaited debut album, he's been on the short list of local underground stars to watch since his late-'90s "Internet MCs" single. A frequent guest on Mr. Lif's records (with whom he's preparing an album under the name the Perceptionists), Akro is joined on *Balance* (Coup d'État) by guests including Lif, DJ Fakts-One, da Beatminerz, Edan, and DJ Revolution. Chances are at least a few of them will be on hand to join him at the Middle East for the disc's release party. That's at 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

DINING PHOTO BY SEAN O'KEEFE

this week

Openings, debuts, and releases

FILM
- ■ *L'auberge espagnole*
- ■ *Blue Car*
- ■ *Bruce Almighty*
- ■ *A Decade Under the Influence*
- ■ *The In-Laws*

THEATER
- ■ *A Broth of a Boy*
  Jimmy Tingle's May 22–June 12
- ■ *The Night of the Iguana*
  Hartford Stage May 22–June 22
- ■ *American Primitive (John and Abigail)*
  Berkshire Theatre Festival May 23–June 7
- ■ *The Sound of a Voice*
  ART May 24–June 29
- ■ *tick, tick . . . BOOM!*
  Wilbur Theatre May 27–June 8
- ■ "BTW Unbound"
  Boston Playwrights' Theatre May 29–June 1

PERFORMANCE
- ■ Tony V & Bobcat Goldthwait
  Charlestown Working Theater May 23
- ■ Mobius 25
  May 28-31 & June 4-7
- ■ Boston Ballet's "Raw Dance"
  BCA Cyclorama May 29-31
- ■ Rebecca Rice Dance Company
  CMAC May 29-31

POP
- ■ The Rumble final
  Middle East May 22
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  T.T. the Bear's May 23
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- ■ Asa Brebner's "Manifestations of the Discarded"
  Paradise May 22

TALKS/READINGS
- ■ Robert Caro
  Charles Hotel May 22
- ■ "Macbeth and the Insanity Defense"
  Shubert Theatre May 22
- ■ Ann Packer
  WordsWorth May 28

food & drink

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the improper Phoenix

May 23, 2003
www.bostonphoenix.com

NEW ENGLAND POP LIFE

road tripping

The long-running and distinctly discriminating hip-hop indie Quannum label — home to DJ Shadow, Blackalicious, and Latryx — hadn't signed a new act since the mid '90s. So the Portland (Oregon) crew **Lifesavas** — proteges of Blackalicious — had a bit of history to live up to. And on their ambitious new debut, *Spirit in Stone* (featuring cameos from all of the above), they prove worthy of the honor. MC/producer Iumbo the Gorbageman stacks the deck with Golden Age–inspired gutter-funk beats, and he and lyrical ace Vursatyl run rings around each other with apocalyptic cleverness that cuts to the core. The knotty internal dialogue, self-abnegation, and surprise ending in their "Hellomikey" rival Eminem's best flips of script; "State of the World/Apocalypse/War" skids hip-hop entirely for a jazzy, Andrews Sisters–inspired jitterbug tune. Tonight (May 22), Lifesavas are at Pearl Street (413-584-7810) in Northampton; Friday they're at Higher Ground (802-654-8888) in Winooski, Vermont.

Like celebrated goth-punks *do-gooder* AFI, Chicago's **Alkaline Trio** were a sturdy if somewhat unremarkable punk outfit before they reached deep down and discovered their inner Danzig. Back with a ghoulish tinge on their new *Good Mourning* (Vagrant), the trio namecheck the Misfits' landmark album *Walk*

Among Us and one-up their mentors with a necromantic pick-up-line for the ages: "What do you say? Your coffin or mine?" Alkaline Trio hit the Palladium (800-477-6849) in Worcester tonight (May 22) with **Pretty Girls Make Graves**, whose latest material makes them sound like a gothier Sleater-Kinney.

It's a good week for singer-songwriters of all persuasions: **Dashboard Confessional**'s Chris Carraba — gearing up for the July release of DC's eagerly awaited *A Mark, a Mission, a Brand, a Scar* — warms up for his tour with Beck with a solo gig at the Webster Theatre (860-525-5553) in Hartford on Tuesday. Tonight (May 22) at the Iron Horse (413-584-0610) in Northampton, **Beck** warms up his new band, whose line-up includes Red Kross's Steven McDonald, Bicycle Thief/Golden Shoulders bassist Josh Klinghoffer, jazz-rock jam-band auteur Greg Kurstin (of Action Figure Party fame), and drummer Jay Bellerose, a Berklee grad and LA session vet who has played with everyone from Paula Cole to Solomon Burke to indie chanteuse Nina Nastasia. The proper Beck tour — with the Black Keys opening, but not Carraba — hits FleetBoston Pavilion (617-931-2000) in Boston on Saturday.

Meanwhile, **Currituck Co.**, the solo-country alter ego of Aden guitarist Kevin Barker, hit AS220 (401-831-9327) in Providence on Friday. The same club hosts K Records avant-psych rockers the **Microphones** on Sunday with labelmates **0+**; the Microphones also play the Iron Horse on Wednesday. At press time, **Rosanne Cash** was still scheduled to play Mass MoCA (413-664-4481) in North Adams on Sunday, despite the death last week of her stepmother, June Carter Cash. **Lucinda Williams** plays Toad's Place (203-562-5589) in New Haven on Sunday. And **John Hiatt** plays the Colonial Theatre (603-352-2033) in Keene, New Hampshire, on Monday.

— Carly Carioli

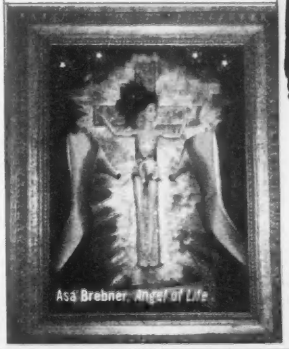
PICKS *of* THE WEEK

The Rogers Sisters

SUNDAY: Playing a jerky, quirky, minimalist version of roller-rink rock that's as politically charged as it is danceable, the Rogers Sisters have taken Brooklyn by storm with their debut disc, *Purely Evil* (Troubleman). Centered on sisters Jennifer and Laura Rogers, they're party provocateurs reminiscent of the early B-52's — with bassist Miyuki Furtado's campy, flamboyant yelp playing the Fred Schneider role to helium-voiced guitarist Jennifer's Kate Pierson — and of the grainy, bubblegum doom of the early Cure. Their "Zero Point," a catchy, zigzagging post-punk protest against impending environmental apocalypse, is one of the highlights of Atlantic's forthcoming *Yes New York* compilation (which also features the Strokes, Ted Leo, the Rapture, Le Tigre, and LCD Soundsystem), and on Sunday the Rogers Sisters make their local debut at the Berwick Research Institute, 14 Palmer Street in Roxbury, with Gold, Goat of Arms, and Vim. It's an 8 p.m. show, and admission is $7; call (617) 442-4200.

Trashcan manifestoes ▼

THURSDAY 22: Asa Brebner's been making art since before he began making music — and he's been playing long enough to have been in Jonathan Richman's Modern Lovers. But he's also found time to put together a solo show that's titled "Manifestations of the Discarded" and features his paintings as well as trash-sculpture pieces assembled from junk-shop and thrift-store finds that range from crucified Barbie dolls to pawnshop guitars decorated with action-figure limbs. The exhibit opens at the Paradise Lounge with a reception at 7 p.m.; the show is up through June 25. That's at 969 Commonwealth Avenue; call (617) 562-8814.



Asa Brebner, *Angel of Life*

Akrobatik

▲ Tipping the scales

FRIDAY: Although Boston MC Jared Bridgeman, better known as Akrobatik, is just now getting around to releasing his long-awaited debut album, he's been on the short list of local underground stars to watch since his late-'90s "Internet MCs" single. A frequent guest on Mr. Lif's records (with whom he's preparing an album under the name the Perceptionists), Akro is joined on *Balance* (Coup d'État) by guests including Lif, DJ Fakts-One, the Beatminerz, Edan, and DJ Revolution. Chances are at least a few of them will be on hand to join him at the Middle East for the disc's release party. That's at 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

this week

Openings, debuts, and releases

FILM

- *L'auberge espagnole*
- *Blue Car*
- *Bruce Almighty*
- *A Decade Under the Influence*
- *The In-Laws*

THEATER

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  WordsWorth May 28

DINING PHOTO BY SEAN O'KEEFE

Newcastle Brown Ale. The other side of dark.

FRIDAY: The Learning Channel's *Junkyard Wars* invades the South Shore this weekend, with a miniaturized version of the televised game show (part monster-truck rally, part DIY mechanic-geek showcase) setting up shop at the mall. On the tube, teams get 10 hours to build makeshift vehicles out of assorted spare parts; this weekend, contestants get 10 minutes to build a two-foot car to traverse a 35-foot obstacle course that includes a wall of "*faux* fire" and a smoking "tunnel of doom." The motorized mayhem begins Friday from 2 to 8 and continues Saturday from noon to 8 and Sunday from noon to 5 at the South Shore Plaza, 250 Granite Street in Braintree. It's free; call (781) 843-8200.

8 days a week

Edited by Carly Carioli

■ THURSDAY 22

LOCAL ROCK. And then there were three. The 25th annual **Rock 'N Roll Rumble** has whittled 24 competitors down to Apollo Sunshine (the wild-card band, going on at 9:30), the Dresden Dolls (Saturday night's semifinal winner, at 10:30), and Baby Strange (Friday night's semifinal winner, at 11:30), and tonight they'll battle at the Middle East. While the judges sort out a winner, Seattle screamo kids Vendetta Red will throw a tantrum to the tune of their new major-label debut, *Between the Never and the Now* (Sony); they'll go on at 12:30 a.m., and then the winner will be announced sometime around 1:30. The Middle East is at 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

■ FRIDAY 23

FILM. Jim Carrey plays the ultimate embed in ***Bruce Almighty***; he's a disgruntled TV reporter given a temporary lease on the powers of God. Morgan Freeman and Jennifer Aniston co-star; Tom Shadyac (*Liar Liar*) directs. That picture reminds us of a time when film directors themselves were regarded as gods, a distant past remembered in ***A Decade Under the Influence***, a documentary about American filmmaking in the '70s featuring interviews with such icons of that era as Francis Coppola, Robert Altman, Jack Nicholson, and Julie Christie. Richard LaGravanese and the late Ted Demme directed. It might not be mentioned in the above documentary, but the Arthur Hiller/Andrew Bergman comedy on which the current remake of ***The In-Laws*** is based was one of the decade's funniest films, a spoof in which an ordinary guy discovers that the father of the man his daughter is marrying is a secret agent. Andy Fleming directs this new one; Michael Douglas, Albert Brooks, and Candice Bergen star. More opposites clash with comic results in Cédric Klapisch's ***L'auberge espagnole***, a genial fable about a young French student who shares an apartment in Barcelona with a mismatched assortment of international roommates. Another student gets lessons beyond the classroom in ***Blue***

Continued on page 5

SATURDAY: Twenty-first-century piano man Ben Folds, former Smiths guitarist Johnny Marr (now gone solo with a backing band called the Healers featuring Ringo's kid, Zak Starkey), Old 97's frontman Rhett Miller (still touring behind his Jon Brion–produced solo debut), and Fiction Plane (Sting's kid's band, who actually sound more like a junior U2) are on the bill for WXRV's annual Rivertest confab at the MDC Hatch Shell on the Charles River Esplanade. The show goes from 4 to 8 and it's free; afterward, the action moves over to the Hard Rock Café, where LA's Paloalto play a free after-party. Call (978) 374-4733.

theater

Block buster

Joey McIntyre's still ticking

After my interview with Joey McIntyre at the Colonial Theatre, I hung around the lobby to speak with other folks connected to the production of *tick, tick . . . BOOM!*, the posthumous Jonathan Larson cabaret that the former New Kid on the Block will be starring in starting this Tuesday. Joey had evidently stepped out for a breath of air, and as I was leaving the theater, he returned, walking quickly through the lobby. Although his wardrobe was nondescript (V-neck dark-blue sweater and jeans), he was obviously exuding something special: hot on his heels was a quartet of twentysomething post-collegiate youths, each with a bright smile and sparkling eyes.

Joey McIntyre

Ann Sheehan, the redoubtable publicist for Broadway in Boston, sized up the situation in a nanosecond. "Guys, I'm sorry," she said to the group, deftly ushering them back onto the street while Joey whisked through the ornate lobby doors to await his next interview. As I walked up Boylston Street, I saw that McIntyre had left a substantial wake of astonishment. One young woman chattered excitedly on her cell phone, "He was JUST ON THE STREET"; others exhibited the slightly dazed smile that comes from being in an elevator that rises too quickly.

Although the show by the late author of *Rent* reflects Larson's own anxieties about turning 30 (an autobiographical point he emphasized by naming the lead character Jonathan), McIntyre has no such qualms despite having notched the magic number himself. He does, however, allow that "as a writer and performer, I totally identify with the ticks. The clock in his head and thinking time's gonna run out and being able to put the clock in the drawer and put a pillow in there and just kinda drown it out while you get creative. It's a great role to play." Then again, McIntyre has shown ingenuity and flexibility when it comes to crafting a career after years as a teen idol. His 1999 solo debut, *Stay the Same* (Sony), went gold, and he's had a recurring role on TV's *Boston Public*, where his real-life accent is one of the few notes of authenticity.

He wasn't a big fan of Larson's best-known work. "I saw *Rent* once — wasn't drawn to it. I'm a little bit more of a traditionalist when it comes to musical theater." He pauses. "I guess I would have been the bane of Jonathan's existence in some degree because he wanted to bring rock to the stage, and he knew how hard it was. The thing I like about *tick, tick . . . BOOM!* is that it's 'traditional-meets-rock.'" McIntyre is both knowledgeable and experienced when he talks about the musical-theater tradition; he spent his youth at the Footlight Club in Jamaica Plain, and he's just one of many performing McIntyre siblings — his sister Judith is a favorite on area stages.

Of the 1990 Larson work, which started out as a solo piece but has been revised to include three performers, he says, "*tick, tick . . . BOOM!* is the play that's on the road to *Rent*, and he was so inspired by Stephen Sondheim. He had his Sondheimesque moments in it." McIntyre was turned on to the show after seeing the New York production, with Raul Esparza. "Five minutes into it, I knew I wanted to do it. I don't see tons of theater, but I thought it was human and real and fresh and young."

tick, tick . . . BOOM! is at the Wilbur Theatre, 246 Tremont Street in the Theater District, May 27 through June 8. Tickets are $25 to $60; call Ticketmaster at (617) 931-2787 or visit the Wilbur box office. Seats in the first two rows of the orchestra are $20, day of performance, two hours prior to curtain, cash only, two per person, at the box office.

— **Sally Cragin**

arts news

E-mail us at artsnews@phx.com

■ David Otis Ives 1919–2003

David O. Ives, who spent 40 years with WGBH, including 14 (from 1970 to 1984) as the station's president and CEO, has died at the age of 84. It's no exaggeration to say that he carved the face of public television: the television programs 'GBH initiated under his leadership include *Nova*, *Frontline*, *Masterpiece Theatre*, *Mystery!*, *Evening at Pops*. Julia Child's cooking shows, *This Old House*, and *The Victory Garden*, not to mention the public-radio shows *The Spider's Web* and *Morning pro Musica*. What's more, he was a shameless and entertaining fundraiser. Viewers who caught 'GBH's poignant tribute this past weekend saw him wearing a pith helmet and standing in the middle of what looked like the set for *Field of Dreams* "beating the bushes" for new station members, or singing the PBS version of Gilbert & Sullivan's "Titwillow" with the refrain "Contribute, contribute, contribute" as Tony Randall poked a long-handled collection basket into the Pops audience. He will most certainly, as the station's tribute concluded, be missed.

Services are scheduled for next Thursday, May 29, at 2 p.m. at Harvard University's Memorial Church, in Harvard Yard in Cambridge. The family requests that in lieu of flowers, donations be made to WGBH.

■ Centennial citations: The Elliot Norton Awards

The 21st annual Elliot Norton Awards were presented Monday night at Emerson College's newly named Cutler Majestic Theatre. It was a dizzying evening of centennials, with the awards' namesake, long-time Boston theater critic Elliot Norton, having celebrated his 100th birthday May 17 and the Majestic also turning 100.

The Boston Theater Critics Association was pleased to have actor **Brian Dennehy**, whose Tony-winning turn in *Death of a Salesman* was followed locally by an appearance in *The Exonerated*, as Guest of Honor. Dennehy is currently putting another notch in his considerable reputation with a Tony-nominated turn in the all-star production of *Long Day's Journey into Night* that opened on Broadway May 6 and also features Vanessa Redgrave, Philip Seymour Hoffman, and Robert Sean Leonard (Carolyn Clay's review appeared in the May 16 *Phoenix*.) His citation read, "Whose dedication to the theater has resulted in performances and productions that stay with audiences for a lifetime." His touchingly bewildered yet stentorian James Tyrone will enter that canon — and he isn't in bad company, either.

Among local honors, the Norton Prize for Sustained Excellence was bestowed on long-time Boston actor **Jeremiah Kissel**, whose recent turns on area stages run the gamut from a dirty-trenchcoat-clad pervert in the Huntington Theatre Company's *Betty's Summer Vacation* to a scabrous Pistol in Commonwealth Shakespeare Company's *Henry V* to a jaded Shpigelsky in the Huntington's *A Month in the Country*. The Abbey Theatre's searing ***Medea*** was honored as Outstanding Production by a Large Visiting Company, and **Fiona Shaw** was cited as Outstanding Actress in a Large Company production for her terrifying washed-up-celebrity turn in the title role. (She is also nominated for a Tony.) Wellfleet Harbor Actors Theatre resident playwright Gip Hoppe's satire of cable-TV war coverage masquerading as a documentary, ***A New War***, was honored as Outstanding Production by a Small Visiting Company.

Outstanding Production by a Large Resident Company was first-season American Repertory Theatre artistic director Robert Woodruff's staging of Rinde Eckert's world-premiere music-theater piece ***Highway Ulysses***, which recast Homer's Odysseus as a post-traumatic-stress-disordered Vietnam vet. Scott Edmiston's elegantly designed production of Harold Pinter's ***Betrayal***, for Nora Theatre Company, copped the award for Outstanding Production by a Small Resident Company. And the Theatre Cooperative's straightforward staging of provocative young playwright Rebecca Gilman's ***Spinning into Butter*** was honored as Outstanding Production by a Local Fringe Company.

You will not be surprised to learn that SpeakEasy Stage Company's ***Bat Boy: The Musical***, which has been reprised twice to sold-out houses, was honored as Outstanding Musical Production — proof, perhaps, that there is art to be culled from Weekly World News. And **Annette Miller**'s fierce turn as thwarted wife and mother and fanatical Israeli prime minister Golda Meir in William Gibson's *Golda's Balcony* was selected as Outstanding Solo Performance.

An award for Outstanding New Script was bestowed on Irish emigrant and Boston University–trained playwright Ronan Noone, for ***The Blowin of Baile Gall***. This solid yet lyrical drama, which takes place on an Irish-village construction site, also garnered an award for Outstanding Set Design, Small Company, for **Richard Chambers**, who came up with not only European light switches but several worn and hideous wallpapers. In the category of Outstanding Set Design, Large Company, **David P. Gordon** won for his far more gorgeous fairy-tale composition for the Huntington Theatre Company's *The Blue Demon*.

The directing awards were headed by **Anne Bogart**'s for Outstanding Director, Large Company, for her elegant yet slapstick treatment of 18th-century French playwright Marivaux's *La Dispute*, at the American Repertory Theatre. Another obvious honoree was SpeakEasy Stage Company artistic director **Paul Daigneault**, who was named Outstanding Director, Small Company, for the winning and resilient *Bay Boy*. His citation also mentioned SpeakEasy's staging of Stephen Sondheim's difficult *Passion*.

Film and television performer **Arliss Howard** was honored as Outstanding Actor, Large Company, for his coruscating turn as Dr. Astrov in the American Repertory Theatre's *Uncle Vanya*. Long-admired area actor **Billy Meleady** was tripled out as Outstanding Actor, Small Company, for his memorable turns in *The Lepers of Baile Baiste* and *Howie the Rookie* (both for Súgán Theatre Company) and *The Blowin of Baile Gall* (for Boston Playwrights' Theatre). **Laura Latreille** was named Outstanding Actress, Small Company, for her calculating artist in Neil LaBute's *The Shape of Things* for SpeakEasy Stage, and **Naeemah A. White-Peppers** was honored as Outstanding Actress, Fringe Company, for her performances in Zeitgeist Stage Company's *Bee-Luther-Hatchee* and *Chain*.

June Carter Cash 1929–2003

Fans of Johnny Cash and June Carter Cash, who were the reigning king and queen of country music until June's death last week at age 73, would never have guessed June would be first to go. Johnny's battles with illness and chronic fatigue since the late '90s have been well-documented, whereas June's wide-eyed presence and manic energy made her seem unstoppable until her recent heart problems. She died a week ago Thursday, May 15, after becoming critically ill following a heart-valve replacement in a Nashville hospital on May 7.

June Carter, who married Cash in 1968 after he proposed on a Toronto stage during a concert they were playing, was the last surviving member of the Carter Family. The Carters, led by her mother Maybelle and her mother's cousins Sara and A.P., were pioneers of country music who were vital in transforming the style from a primarily instrumental folk form to a vocal-based popular music.

By the late 1930s, June — who was born in Maces Spring, Virginia, on June 23, 1929 — was part of the group. She sang, played autoharp, and developed her skills as a comedian, allowing the Carters to perform on the vaudeville circuit with a mix of pop and gospel music and sketches. When the group disbanded, in 1943, June, her mother, and her sisters Helen and Anita continued on as Mother Maybelle and the Carter Sisters, performing at the Grand Ole Opry into the 1960s, when Cash made them part of his traveling troupe.

June had her first hit in 1949, when she recorded "Baby It's Cold Outside" with the comedy duo Homer and Jethro. In the early '50s, she married country singer Carl Smith, but by the middle of that decade she was divorced and studying acting in New York at the Strasberg Institute, an experience she chronicled touchingly in "I Used To Be Somebody," on her 1999 solo CD *Press On* (Risk/Small Hairy Dog). She was also managed by Colonel Tom Parker at the time, and she shared concert bills with Parker's most famous client, Elvis Presley.

Johnny Cash and June Carter met at the Grand Ole Opry in 1956. Despite a mutual infatuation, it took several years before she joined Cash's traveling show and they began their romance. Their love was the inspiration for Carter's most famous song, "Ring of Fire," which was written with Merle Kilgore and became a smash for Cash in 1963.

Through subsequent decades, June was a stabilizing force in Johnny's often tempestuous life while maintaining the roots of the mountain-music tradition in which was she raised in her own songs and performances. On *Press On*, June and Johnny recorded "The Far Side Banks of Jordan," a gospel-inspired number in which they wonder aloud who will be first to die, each pledging to wait for the other on "the far-side banks of Jordan." Now they have their answer, and that song has even more power to induce tears.

— **Ted Drozdowski**

■ Revels goes midsummer and free

Revels, which every year brings the popular *Christmas Revels* to Harvard's Sanders Theatre, is moving its spring Revels production from the Cutler Majestic Theatre to the Children's Museum, from indoors to out, and from spring to the summer solstice. Oh yes, and the performance will be free. ***Midsummer Revels*** will take place Friday June 20 from 7:15 p.m. until twilight. A grand procession of oxen-drawn carts, Scottish Highland pipes, Caribbean steel drums, larger-than-life puppets, circus performers, morris dancers, a Chinese Dragon, and the Padstow 'Obby 'Oss from Cornwall will parade down Congress Street and onto the museum grounds, where there'll be a 90-minute outdoor stage performance featuring the Revels Chorus, the Branches Pan Groove Steel Orchestra, the Pinewoods Morris Men, and Revels favorites David Coffin and Janice Allen. The evening will conclude at sundown with the lighting of a "Midsummer Beacon." Admission to the museum after 5 p.m. on Fridays is only $1, so if you come a little early, you can enjoy its offerings and make a mask for yourself

Rain date is Saturday June 21 at 3 p.m. The Children's Museum is at 300 Congress Street (nearest T stop is South Station, on the Red Line). For more information, call (617) 972-8300 extension 21 or visit www.revels.org.

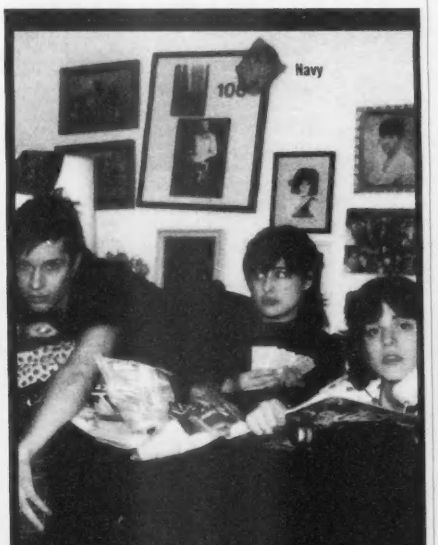
Continued from page 3

Car, which finds an 18-year-old girl abandoned by her parents seeking help from her English teacher. David Strathairn and Agnes Bruckner star; it's the directorial debut of Karen Moncrieff.

JAZZ. **Patricia Adams**'s vocals have a lived-in authority and warmth. Tonight she comes to Ryles with her top-notch jazz trio: pianist William Duffy, bassist Herman Hampton, and drummer Stanley C. Swann III. That's at 212 Hampshire Street in Inman Square; call (617) 876-9330.

LOCAL ROCK. A band dedicated to making you rock out to songs you thought you hated, the all-covers Rock Bottom — incognito members of the Upper Crust, the Gravy, Ross Phasor, and Georgia Overdrive — regularly offer a set crammed with straight-up versions of the hard stuff from Foghat to Judas Priest to Journey. But Friday nights this month at Zuzu, they're playing songs you *really* hate: as **Soft Rock Bottom**, the same dudes are tackling saccharine pop smashes by velvet-gloved songsmiths from Seals & Croft to Loggins & Messina to America. These sets are free, and they usually begin after dinner, around 11:30. Zuzu is at 474 Massachusetts Ave in Central Square; call (617) 864-3278 extension 237.

Or if you're still searching for a hard-rock jolt, consider that local glam-punk stars **Quick Fix** take Ian Astbury worship to new heights with their new Matthew Ellard–produced disc *The Push* (Man with a Gun). "I just can't bring myself to care/It's just so 1994," Jake Zavracky sings on "Sick"; we'll resist the temptation to use his own words against him and simply say that this time out the band have truly upped their production values. As long as you don't mind your Cult with an injection of Third Eye Blind–style stadium rock, you'll be pleasantly surprised. Quick Fix throw a CD-release party tonight at T.T. the Bear's Place, 10 Brookline Street in Central Square. The Gentlemen headline, and the Spaceshots open; call (617) 492-BEAR.



SATURDAY: Electroclash: still not dead yet. Larry Tee's got another synth-wave compilation due out soon (as well as a tour that hits T.T. the Bear's on June 26), but for electropunks who can't wait that long, there's tonight's "Electropaleoza" bash at the Berwick Institute in Roxbury. Berliniamshurg faves the Somnambulants have a track on Tee's long-overdue *Electroclash 2* comp as well as a full-length, *Evacuation*, due soon. Brooklyn's Navy, an ice-queen synth-punk trio, had a track on Mr. Lady's *Calling All Kings and Queens* comp. Swiss Dot, a trio affiliated with the Somnambulants' Clairaudience Collective label, make dreamy, picture-perfect electronic indie pop, like Heavenly for robots. And Chicago's the Countdown have a reputation for elaborate techno-rock opera with "Sonic Youth noise solos over Lords of Acid disco-industrial beats." That's at 7:30 p.m. at 14 Palmer Street in Roxbury. Admission is $8; call (617) 442-4200.

POPS. **John Williams** makes his first visit of the season to the **Boston Pops** this weekend, bringing a program of "Great Film Music" that includes selections from *Richard III*, *Citizen Kane*, and Williams's own *Indiana Jones and the Last Crusade* and *Harry Potter*. And Pops concertmaster Tamara Smirnova sits in for Mozart's Violin Concerto No. 3. That's tonight and tomorrow at 8 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets are $15 to $67; call (617) 266-1200.

Meanwhile, Williams's "Summon the Heroes," his theme for the Olympics, shows up a few blocks away on a program titled **"Heroes and Villains"** that'll be presented by the Northeastern University Orchestra. Among the other selections are themes from the movie *Superman* and the introduction into the orchestral repertoire of the theme from *Super Mario Brothers*. To spice things up, a chorus will be on hand in full superhero-and-villain regalia, and music director Allen Feinstein has dug up some old *Superman* cartoons from the '40s that'll accompany the orchestra. That's at 8 p.m. at Blackman Auditorium, 360 Huntington Avenue. Admission is $5; call (617) 373-2000.

COMEDY. Boston stand-up legend **Tony V** teams up with *Shakes the Clown* vet **Bobcat Goldthwait** tonight in a benefit for the Charlestown Working Theater, 442 Bunker Street in Charlestown. Tickets are $100; call (617) 242-3285.

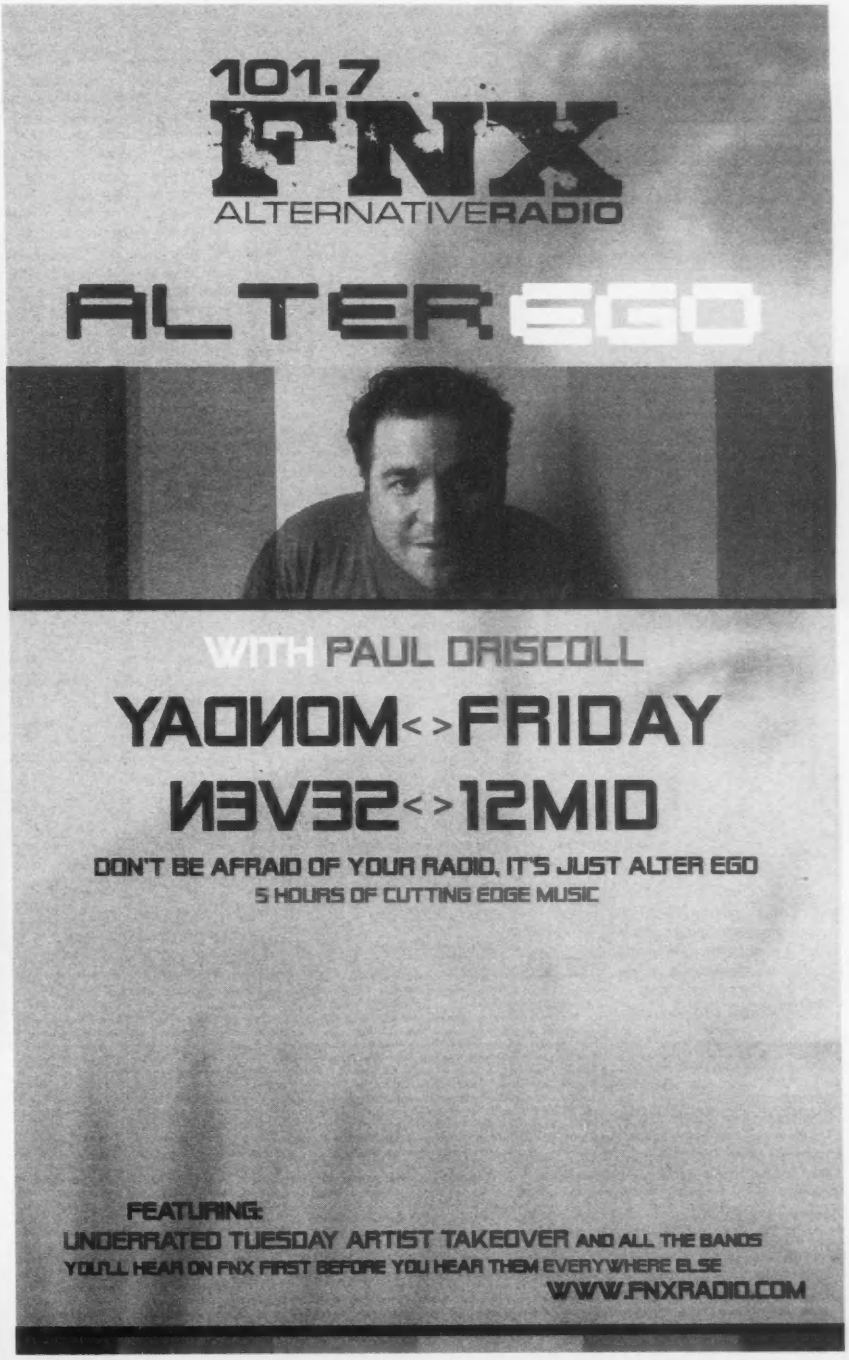
■ SATURDAY 24

JAZZ. The man who gave Pete Townshend "Young Man Blues," **Mose Allison** comes to Scullers accompanied by his singular songwriting and vocal style and his nifty piano playing. That's in the DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, at the Mass Pike. Call (617) 562-4111.

FILM. There never would have been a *Chicago* without Bob Fosse, but we'll forgive the late, legendary filmmaker, Broadway director, and choreographer that lapse since he also gave us ***Cabaret*** (1972), for which he won the Oscar for Best Director. Liza Minnelli also won an Oscar as the ever-gamine Sally Bowles, nightclub chanteuse and dancer in Nazi-infested Weimar Berlin. Joel Grey won Best Supporting Actor for his Kit Kat Club MC, and though Michael York didn't take home an Oscar (Best Film and Actor went to *The Godfather* and Marlon), he's perfect in the Christopher Isherwood role. Screening at 7 p.m., *Cabaret* opens the Harvard Film Archive's **"Fosse!"** retrospective. Fosse next turns from chorus lines to punch lines in his relentlessly downbeat ***Lenny*** (1974), with Dustin Hoffman portraying the subversive comedian who revolutionized American humor even as he ruined his own life. It screens at 9:15 p.m. The HFA is in the Carpenter Center, 24 Quincy Street in Harvard Square; call (617) 495-4700.

THEATER. The American Repertory Theatre unveils the world premiere of ***The Sound of a Voice***, a collaboration

Continued on page 7



future perfect

Upcoming performances and exhibitions

Wayne Shorter

Montreal jazz

If we were going to name the Big Three of North American jazz festivals, they would be New Orleans, Newport, and Montreal. For jazz purists, Montreal probably tops the bill: in sheer size it competes with New Orleans, and it's also noteworthy for its unsullied all-jazz line-up as opposed to New Orleans's mix of jazz, roots, and pop. The list of heavy cats is just about endless: Wayne Shorter, Joshua Redman, Dave Holland, Gary Burton with Makoto Ozone, David Sanchez, Roy Hargrove, Medeski Martin & Wood, Jason Moran, Steve Coleman, Billy Bang, Arturo Sandoval, Joe Zawinul, Charlie Hunter, Abdullah Ibrahim, and on and on. A special "invitation" series splits the week between Jack DeJohnette and Lee Konitz, with each artist performing in a different setting each night. There's a special "chanteuse" series capped by Sheila Jordan and Carmen Lundy, and a whole host of lesser-knowns that will undoubtedly be worth the trip. That's the 24th annual Festival International de Jazz de Montréal, from June 26 to July 6. Call (888) 515-0515 or visit www.montrealjazzfest.com.

Emmylou Harris

Boston folk

The Newport festival gets most of the folk press this time of year, but the annual Boston Folk Fest, which must perennially play second-fiddle to its southern neighbor, has a pretty damn fine headliner this year — namely, Miss Emmylou Harris, Godmother of alterna-country (her voice has illuminated country-rock seekers from Gram Parsons to Ryan Adams) and possessor of one of the most bitterly angelic voices in pop music. The festival, which takes place on the UMass-Boston campus, and has been expanded this year to a three-day event that'll kick off on Friday September 19 with a songwriting and flatpicking contest. On Saturday, the headliners will include Kate Campbell, Carol Noonan, Tom Rush, and the Tarbox Ramblers; Harris will be on Sunday's bill with Richard Shindell, Greg Brown, Paul Brady, and Catie Curtis. Two-day passes (Saturday and Sunday) are $50; single-day admission is $30, and Friday night's opener is $10. Call (617) 287-6910 or visit www.bostonfolkfestival.org.

All the Queen's Men

Smells like Queen spirit

Ah, the sweet smell of success. Most groups have to wait for platinum success before they start getting their own cosmetics deals, but Boston electro-pop up-and-comers All the Queen's Men already have their own fragrance, "Alive." And they've returned from a European tour with the news that a German label is putting out a 12-inch remix of their single "More." Combining their love of rock and roll and teen-spirit smells, they're providing the tunes for "Beauty Rocks," a fashion-show fundraiser teaming the breast-cancer-research institute Silent Spring with area beauty parlors to raise awareness about the potentially harmful chemicals used in everyday cosmetics. The benefit takes place at the Roxy, 279 Tremont Street in the Theater District, on June 15. Tickets are $50 in advance, $60 at the door; call (617) 332-4288 extension 25 or visit www.silentspring.org.

Mother's day

Amy Rigby spent the '80s crashing around in bands including cowpunks the Last Roundup, and she spent the early '90s with the indie-pop girl group the Shams, who had a couple of records on Matador. But it wasn't until the later '90s that she found her calling as a singer-songwriter with an unusually persuasive take on the veering-toward-middle-age life of a not-quite-reformed hipster with 1996's *Diary of a Mod Housewife* (Koch), an album that made her something like the patron saint of rocking single moms. She's still feisty, funny, and heartbreaking on her new *Til the Wheels Fall Off* (Signature Sounds), on which she's traded Williamsburg for Nashville, enlisted top-notch producers and players, and come up with a new batch of gems including the hilarious "Are We Ever Gonna Have Sex Again?" Rigby shows up for a record-release party at the Lizard Lounge, 1667 Massachusetts Avenue in Cambridge, on June 6 with insurgent-country gentleman Robbie Fulks. Call (617) 547-0759, or for advance tickets, visit www.virtuous.com.

Amy Rigby

museums & galleries

The cleaner

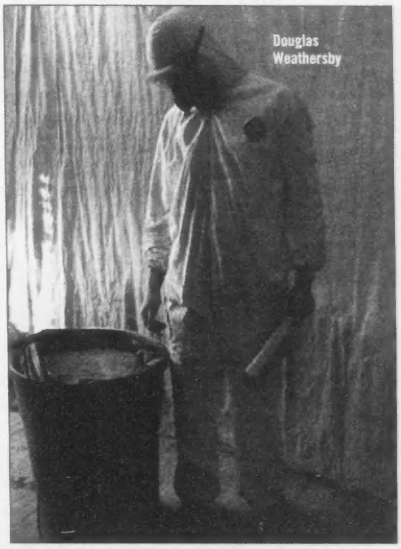
ICA prize winner Douglas Weathersby

Lanky, bespectacled, and soft-spoken, **Douglas Weathersby** does not especially look like the kind of guy who spends much of his creative time mucking around in the dirt and debris littering our lives, but there you have it. What's more, he's just been announced as this year's winner of the Institute of Contemporary Art's coveted Artist Prize, which comes with a $2500 honorarium and a solo show at the ICA. Weathersby's most recent work entails sweeping up dust and detritus in a given space, then shaping it to match shadows cast in that space, following, for example, the silhouette formed by light falling on a pair of office chairs. Although these dust drawings are eminently impermanent, eventually being blown away or swept up themselves, Weathersby himself is fully down to earth, and he presents his work not only as transient installations but in evocative photographs and on very subtle videos. His projects also often include the act of cleaning as a kind of performance art, and its results as sculpture; he spent last January cleaning out the storage area at the Gallery @ Green Street while its owners were away, reassembling its entire contents into attractive piles and structures in the windows of the closed gallery, as well as creating a haunting dust drawing on the gallery floor.

"I've always been interested in process and materials," he tells me when we meet up at the ICA, where he has been engaged to perform cleaning services in furtherance of both his livelihood and his art, which in his case are intertwined. He supports and creates his art through his commercial enterprise Environmental Services, which he markets with a full-color brochure advertising services ranging from "one-time heavy cleaning" ($20/hour) to "basic house cleaning" ($80/half day). These services are for the most part performed in a straightforward manner by the artist; however, his contract with prospective employers includes a release form whereby the contracting party agrees to allow the artist to execute conceptual art or temporary installations while completing the agreed-upon cleaning project.

Right now, Weathersby's tasks at the ICA involve installing "Pulse," a new exhibition about art and healing. By painting pedestals and sweeping floors over the next few months, he'll begin the process of preparing for his own site-specific installation in September. He mentions German artist Joseph Beuys, whose work is included in "Pulse," as an important influence on his work: "Beuys had the idea that we are all 'social sculptors,' because in experiencing the world, we manipulate space." His particular manipulations, whether with broom or Windex or camera, have the effect of isolating everyday experiences and activities in strangely moving ways.

Also of note: a rich exhibition of work by painter **Anne Harris** opens at Montserrat College of Art in Beverly on June 2. Harris is a meticulous painter; her work includes intensely observed self-portraits of herself nude and pregnant. This exhibition, organized by Alison Ferris of the Bowdoin College Museum of Art, features major works produced over the past eight years.


Douglas Weathersby

Video work by Douglas Weathersby is now available for rental at the new Video/DVD Rental Library @ Green Street, which is located at the Gallery @ Green Street, 141 Green Street, at the Green Street MBTA Station in Jamaica Plain. Call (617) 522-0000. "Without Likeness: Paintings by Anne Harris" is at the Montserrat College of Art Gallery, 23 Essex Street in Beverly, from June 2 through July 11, with an opening reception on May 30 from 6 to 8 p.m. Harris will conduct master classes at Montserrat May 29 through June 2 and will give a free slide talk May 29 at 7 p.m. at 292 Cabot Street in Beverly. Call (978) 921-4242 extension 1319 for exhibition information and extension 1223 for master-class information.

— **Randi Hopkins**

Continued from page 5

pairing stories by the Tony-winning Chinese-American dramatist David Henry Hwang (of *M. Butterfly* fame, here contrasting "the dreams and fantasies of a Japanese warrior and an aging writer") with music by minimalist composer Philip Glass, who used both Asian and Western instruments. (Scott T. Cummings talks with both men in our preview, on page 6 of Arts.) Directed by Robert Woodruff, the production opens tonight and runs through June 28, in repertory with Andrei Serban's *Pericles*, at the Loeb Drama Center, 64 Brattle Street in Harvard Square. Tickets are $34 to $68; call (617) 496-2000.

LOCAL ROCK. A testament to the enduring cosmic power of drone, wah, jangle, and fuzz, **Suntan**'s full-length debut, *Send You Home* (Kimchee), builds in intensity from dreamy, narcoleptic space pop to white-hot psych-rock valhalla. The 13-minute title-track suite should secure them a prime slot at the next Terrastock, and their buzzing, *Nuggets*-on-acid rendition of Them's "I Can Only Give You Everything" ought to endear them to anyone who's ever bought a 13th Floor Elevators record. For tonight's record-release party, the band will be eschewing their debut EP and performing the new album in its entirety — perhaps in order, and definitely with a few guests — at the Lizard Lounge, 1667 Massachusetts Avenue in Cambridge. Helms and Charlene open. Admission is $8; call (617) 547-0620.

We've been told that tonight's gig by roots-rockabilly standard bearers the **Raging Teens** will be their last for a long while, perhaps their last ever. In any case, with guitarist Amy Griffin getting back to her punk roots in Bosstones bassist Joe Gittleman's Avoid One Thing, Teens gigs are at a premium these days. And lest they be getting real, *real* gone for a change, tonight they'll be joined by labelmates (on Rubric Records) **Cave Catt Sammy** for a wild night of boozin' and swingin'; former Darkbuster frontman Lenny Lashley's sour-mosh squad, Lenny and the Piss Poor Boys, open. That's at T.T. the Bear's Place, 10 Brookline Street in Central Square. Call (617) 492-BEAR.

When the Station in West Warwick went up in flames, New England lost not only 100 husbands, wives, fathers, mothers, sons, and daughters: it lost 100 of its most diligent hair-metal faithful. Most of the bands playing in tonight's **"Hair Cares Fest,"** a benefit for the Station victims, probably lost fans in the blaze. Organized by GNR-ish hard-rock vets Crash Alchemist, the show includes 15-minute sets by Tootsie, Supachik, C60, Rubikon, Angry Hill, Chemical Savior, the Peasants, the Baby Reds, the Brett Rosenberg Problem, and the Rudds. All of the above are supposed to be performing hair-metal hits of the '80s (not that it'll be much of a stylistic stretch), though Rosenberg, the resident power-pop fiend, has threatened to break convention by whipping out the *Ghostbusters* theme. That's tonight at the Paradise, 969 Commonwealth Avenue — where there will be no fire and, thanks to the city's recent ban, no smoke of any kind. Call (617) 423-NEXT.

■ SUNDAY 25

BEACH. If you find yourself down the Cape this Memorial Day weekend, you might stop by our favorite summertime haunt: the **Wellfleet Beachcomber**, which is perched atop the high dunes a mere stone's throw from the Atlantic. A former lifeguard station converted into a waterfront roadhouse, it's Massachusetts rock and roll's best beach-front property. This afternoon and evening, the Incredible Casuals — the house band for as long as anyone can remember — perform. And if you're still around tomorrow night, you can catch surf-guitar god Dick Dale officially opening the season. That's at the end of Cahoon Hollow Road, off Route 6 in Wellfleet; call (508) 349-6055.

■ MONDAY 26

FILM. Perhaps the decline of Western pop culture can be traced in the transformation of James Bond from the early Sean Connery into the late Roger Moore. Even if not, this twin bill at the Brattle Theatre should entertain those seeking more-innocent, pre-*Matrix* action-adventure stunts and effects. Nothing in the subsequent history of cinema, for example, has equaled the spectacle of a stout man being sucked out of an airplane window in Guy Hamilton's ***Goldfinger*** (1964), in which Connery's 007 battles the title moneybags for control of Fort Knox. It screens at 2:15 and 7:15 p.m.

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Fleetwood Mac

TUESDAY: Four out of five ain't bad. Especially when you're talking about one of the original line-ups of Fleetwood Mac — in this case, the configuration that recorded the landmark albums *Rumours* and *Tusk*. The four are Lindsey Buckingham, Stevie Nicks, John McVie, and Mick Fleetwood, all of whom were present and accounted for when the band entered the studio to record their brand new *Say You Will* (Reprise). Yes, número cinco, Christine McVie, was always one of the band's least appreciated songwriting talents, and her vocal harmonies have always been an integral part of this line-up's sound. But on the Mac's last reunion tour, she seemed to have an awfully tough time enjoying herself on stage. So maybe it's just as well that she's taken off the group's latest tour, which hits the Worcester Centrum this Tuesday and Wednesday. And it's not as if her absence were going to keep the band from running through all the old *Rumours* hits. Tickets are $49.50 to $125; call (617) 931-2000.

next weekend

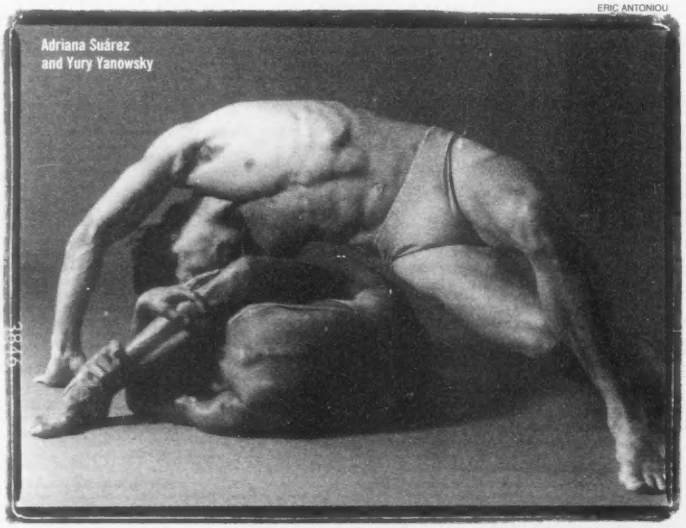
Up close and personal

Boston Ballet's 'Raw Dance' at the Cyclorama

"Raw Dance" conjures images of your favorite Boston Ballet dancer stripped practically naked, hot, sweaty, so close you can almost touch her . . . or him. Okay, so maybe what's scheduled for next weekend at the Boston Center for the Arts' Cyclorama won't be *that* raw, but we're sure at least some of the dancers won't be overdressed, and we know they'll be almost close enough to touch, as they perform contemporary works choreographed by members of Boston Ballet and Boston Ballet II on a low stage that will be encircled by three rows of seats. Even an $80 front-row seat at the Wang Theatre doesn't get you as close as you'll be anywhere at the Cyclorama for $18. And it won't be just corps dancers and BB II members performing; the previous "Raw Dance," last November, saw principals Larissa Ponomarenko and Yury Yanowsky, new principal Sarah Lamb, soloist Christopher Budzynski, and new soloist Romi Beppu in action. Not that the BB II members are chopped liver: Andrea Schermoly, for one, will be joining Jiří Kylián's Nederlands Dans Theater next season.

So how did "Raw Dance" come about? "The idea originated in the spring of 2001," corps member Gianni Di Marco explains. "The name was a fluke! We started to call it 'Raw Dance' because that is what it is . . . and then it stuck." And in fact it was Di Marco who had the idea to move the event from the company's Grand Studio around the corner to the Cyclorama last November, where it was presented twice. "It has grown from two nights to three," company principal Viktor Plotnikov continues, "because we had standing room only in November. More than 900 people saw those performances. This time we're hoping for 1500 audience members."

So how are the choreographers chosen? "The dancers come to us to let us know they're interested in choreographing," Plotnikov says. "We basically know the talents of one another, so we haven't had to have proper 'auditions.' Each choreographer is extremely talented." That might be a partisan view, but it's confirmed by the favorable reviews the previous event received from Christine Temin in the *Globe* and Marcia B. Siegel in this paper. What's more, you're seeing works that are created *for* the dancers who perform them. And Plotnikov assures us that the dancers love being so close to the audience. "It feels very different, which is what makes it unique. Dancers and audiences become so close in such an intimate setting."



ERIC ANTONIOU

Adriana Suárez and Yury Yanowsky

Plotnikov adds that this year, not only are dancers creating the steps, they're writing the music. "There'll be new compositions by Miguel Picker, myself, Yury Yanowsky, and Nicholas Mishoe. It's incredible to have dancers creating both works and music compositions." And the box-office receipts? "They pay for the show itself, but they also go to the Dancers Resource Fund, a fund that aids former dancers in their transitions after their careers."

Plotnikov concludes, "This is all about dance at its purest. We are opening the doors for people to get to know Boston Ballet dancers in a different environment."

"Raw Dance" will be presented next Thursday through Saturday, May 29 through 31, at 8 p.m. at the Boston Center for the Arts' Cyclorama, 539 Tremont Street in the South End. Tickets are $18; call (617) 426-2787. For information about Boston Ballet, visit www.bostonballet.org.

— **Jeffrey Gantz**

Continued from page 7

Certainly there's nothing to equal that in John Glen's otherwise entertaining ***For Your Eyes Only*** (1981), in which Moore's Bond battles Soviet agents for an encryption device lost in the Adriatic Sea. It screens at 4:45 and 9:45 p.m. The Brattle is at 40 Brattle Street in Harvard Square; call (617) 876-6837.

■ TUESDAY 27

JAZZ. **Steve Turre** is not only one of the great jazz trombone virtuosi but also a superb composer and arranger. He comes to Scullers in support of his J.J. Johnson tribute, *One4J* (Telarc), with fellow trombonist Andre Hayward, pianist Stephen Scott, bassist Steve Kirby, and drummer Victor Lewis. That's in the DoubleTree Guest Suites Hotel, 400 Soldiers Field Road at the Mass Pike. Call (617) 562-4111.

FILM. No less a literary light than Herman Melville introduces us to the tale of ***Manuela Sáenz*** (2000), the legendary lover of Venezuelan liberator Simón Bolívar. On a whaling trip in 1856, the author of *Moby Dick* chances upon the aged spitfire, whereupon we hear her story of passion, triumph, treachery, and defeat. Diego Risquez's lush period flick screens at 6 p.m. as part of the IberoAmerican Film Festival at the Boston Public Library, 700 Boylston Street in Copley Square. And like Bolívar's beloved homeland, it's free; call (617) 859-2217.

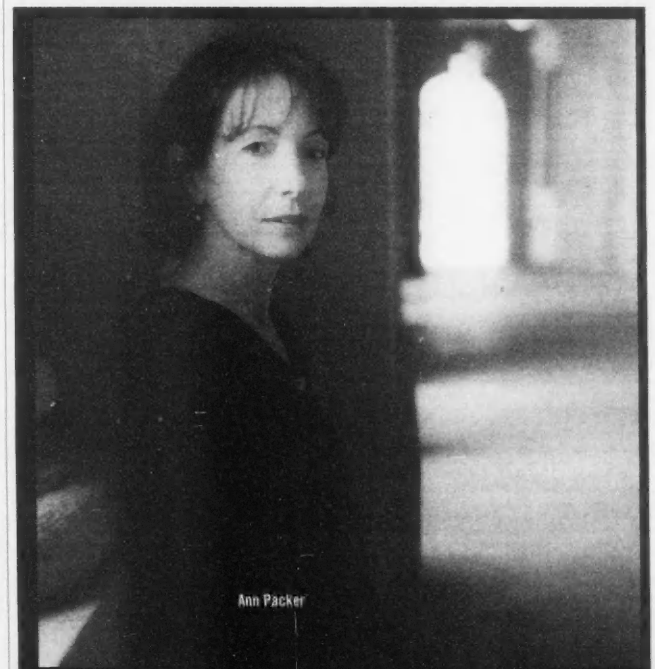
■ WEDNESDAY 28

HIP-HOP. Epitaph has branched out from its bedrock punk base in recent years — into the blues through its alliance with the Fat Possum label, and into realms as far flung as country and trip-hop through its Anti- offshoot. It's surprising the label hasn't waded into the hip-hop market before, since the burgeoning backpacker underground has developed a DIY ethos that's quite similar to the Amerindie punk of the '80s. But having finally made the connection, Epitaph went for one of the best, signing Anticon conspirator and Non-Prophets guru **Sage Francis**, the poetic and volatile Providence wordsmith behind the widely circulated post–September 11 "Makeshift Patriots" single and last year's brainy, hyper-articulate, and rigorously earnest *Personal Journeys* (Anticon). And though Francis's Epitaph debut isn't expected until early next year at the earliest (a new Non-Prophets album will be out sooner), he's on a tour that hits the Middle East, 480 Massachusetts Avenue in Central Square, tonight. Call (617) 864-EAST.

FILM. The entire œuvre — 400 or so films — of the late avant-garde legend Stan Brakhage cost a fraction of the budget of one *Matrix Reloaded* tie-in Heineken ad, but some people might argue that it adds immeasurably more to the stature of cinema. People, that is, like film critic Fred Camper, who will curate the **"Tribute to Stan Brakhage"** that's being presented tonight at 7:30 p.m. by Balagan Experimental Film/Video Series at the Coolidge Corner Theatre. Camper will comment on a dozen shorts ranging from "The Dead" (1960) to "Lovesong" (2001). The Coolidge is at 290 Harvard Street in Brookline; call (617) 776-8057.

■ THURSDAY 29

JAZZ. One of the hot spots in experimental improvisational music lately has been the International Society's Tremont Theatre. This week's boundary-pushing program is called **"Cultural Constructions: Turkey Meets North India Meets Andalusia Meets American Free Jazz."** The principals are Robert Labaree, performing on the Turkish harp known as a ceng; Jerry Leake, of the band Natraj, a specialist in tabla and other North Indian percussion; young hot-shot flamenco guitarist Jonathan "Juanito" Pascual; and all-around jazz brassman Bill Lowe. After presenting short solo sets, the four musicians will put it all together as a quartet. That's at 276 Tremont Street at 8 p.m. Admission is $10; call (781) 893-9424.



Ann Packer

WEDNESDAY: Ann Packer's *The Dive from Clausen's Pier* (Knopf/Vintage) was one of the literary success stories of 2002. The set-up: 23-year-old Carrie Bell is beginning to feel ambivalent about her engagement to her junior-high-school sweetheart when he dives off said pier and becomes a quadriplegic. In tracing Carrie's dilemma, Packer's elaborately woven novel becomes a moral and philosophical exploration about our obligations to others and to ourselves. Reviewing it in the *New York Times*, Janet Maslin praised "the utterly lifelike quality of her book's everyday detail and the secret, graceful ways in which that detail becomes revealing." Packer's tour for the *Clausen's Pier* paperback comes to WordsWorth, 30 Brattle Street in Harvard Square, at 7. And it's free; call (617) 354-5201.

state of the art

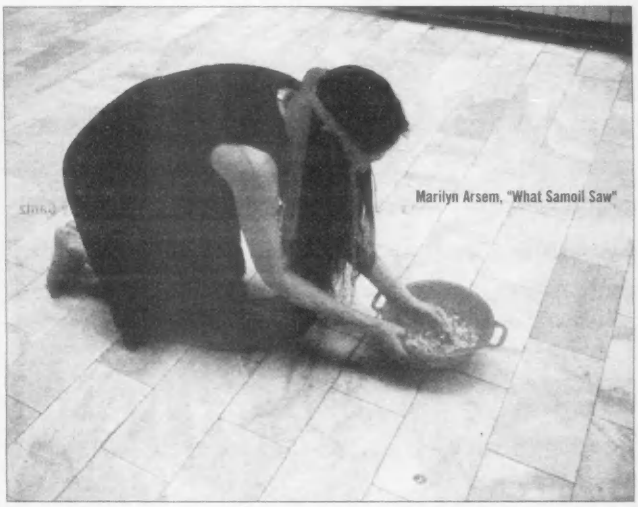
Still moving

Mobius celebrates its silver anniversary — and leaves Fort Point

When back in 1977 a group of Boston artists chose the name Mobius, they were announcing their hoped-for longevity. A Möbius strip, you'll recall from those elementary-school math projects, is a mathematical model of seamless continuity. Mobius Artists Group, which grew out of an experimental theater troupe, is celebrating its artistic model of continuance with *Mobius 25*. The two-week-long birthday party brings together 65 performance artists and 14 visual artists — both Mobius members and visiting exhibitors — of the more than 1000 who have presented performance pieces and shown installations and experimental sound art in Mobius's quarter-century of existence.

Marilyn Arsem, the founder, is organizing the fête with her husband, Bob Raymond, a member since 1983. "I think a non-profit, on-the-edge type of art organization survive, period, is kind of amazing — in part because of today's economic climate," she says. "A lot has to do with Marilyn's leadership. A lot has to do with the common vision we had as members. Everybody works together because they feel committed to the organization and one another. Working in a group was really expanding to me, personally. To work collectively and see things from the points of view of artists working in different media was instrumental to how I see things now."

Joe Wilson, who is traveling from Los Angeles to join the jamboree, can attest that Mobius owes its staying power to its incremental variety. He became a member in 1991, having worked the local comedy circuit. "People hear 'performance art' and come up with 50,000 preconceptions of what that is.



Marilyn Arsem, "What Samoil Saw"

They've designed each night to feature a roster of artists who represent different media as well as eras of MAG's history. No Mobius celebration would be appropriate without this cornucopia of diversity: since its formation, the artist-run non-profit has earned an international reputation as a forum where artists who are slightly left of mainstream can show their work in an atmosphere that thrives on collaboration and audience participation.

"When we took the space [their current Fort Point location, back in 1983], we dropped 'theater' from our name because we wanted a space that allowed for all different kinds of work," says Arsem. "We didn't want to be identified as being related to one medium."

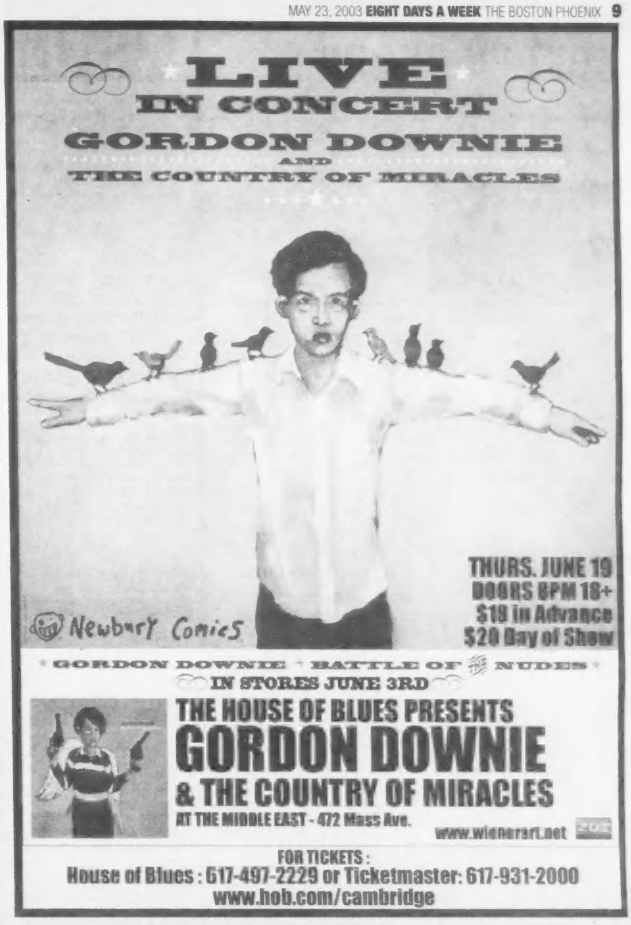
Although the mission has remained in place, Mobius has morphed and grown organically, in part because the multimedia aspect keeps attracting artists who import new media into the group. Meredith Morten, who creates installations, joined in 1988 in the first wave to bring in visual artists. "To have a non-profit, on-the-edge type of art organization survive, period, is kind of amazing — in part because of today's economic climate," she says. "A lot has to do with Marilyn's leadership. A lot has to do with the common vision we had as members. Everybody works together because they feel committed to the organization and one another. Working in a group was really expanding to me, personally. To work collectively and see things from the points of view of artists working in different media was instrumental to how I see things now."

Joe Wilson, who is traveling from Los Angeles to join the jamboree, can attest that Mobius owes its staying power to its incremental variety. He became a member in 1991, having worked the local comedy circuit. "People hear 'performance art' and come up with 50,000 preconceptions of what that is. But because I was doing comedy, I was bringing in people who would never go to Mobius. It breaks down the social preconception that looking at art is like being in church where you can't talk, can't question, can't be pissed off. We're people who make art and you're people who see this and we're all hanging out to see what happens in this place. We argue about it, talk about it. It shouldn't be that ivory-tower bullshit. It's accessible. It's people talking about it, and other people talking back."

But the celebration will also mark the end of an era. The lease is up on the warehouse gallery in Fort Point, so the group will soon return to its roving roots. With that in mind, MAG has made *Mobius 25* a moving-out bash. But it's also a moving on, as the organization readies to take another turn on its Möbius-strip epic of invention.

Mobius 25 *runs at Mobius, 354 Congress Street in Fort Point, May 28 through 31 and June 4 through 7. Tickets are $10 to $15. For a schedule of events, visit www.mobius.org. For reservations, call (617) 542-7416.*

— **Liza Weisstuch**



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LISTINGS

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here; call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

clubs

THURSDAY 22

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Napkins. Secret Cook.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. Top 40 with DJ Ren Justice.

ARIA, Boston. NYC hip-hop with guest DJs.

AVALON, Boston. At 10 p.m., "International Thursdays." Eurohaus. with DJs Arsit, JC, Eddie Lee, Ricky Fatts with special guest DJs.

THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" with DJ Hoff.

AXIS, Boston. At 7 p.m., Ian McCulloch. This Way, Steadman. At 10 p.m., DJ Nailz. Tasty & Taner K spinning vocal and progressive house.

BARKING CRAB, Boston. Lee Beckett Band.

THE BEACHCOMBER, Quincy. Radio Kill.

BILL'S BAR, Boston. NBFB, Cardoza, Ryan Montbleu.

BLARNEY STONE PUB, Dorchester. 80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOB THE CHEF'S, Boston. Diamond Life.

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BUCK MULLIGAN'S, West Roxbury. R 'n B and commercial dance with DJ George.

THE BURREN, Somerville. Back Room: Swingin' Johnsons. Front Room: "Irish Seisiun."

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE/THIRD RAIL, Cambridge. New Day.

CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Oen Kennedy, Felicia Brady.

CHOPPIN' BLOCK PUB, Boston. Ryan Montbleau, Susan Murotake, Jim Foster.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Brd.

COMMON GROUND, Allston. "Love Night," 80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.

DICK'S LAST RESORT, Boston. Classic Trax.

EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

ENCORE, Boston. Michelle Curne.

THE ENORMOUS ROOM, Cambridge. Rare groove & deep funk with PJ Grey.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenbergh.

EVOS ARTS, Lowell. Dread Accusation, Kata Atlas.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

THE FIREPLACE, Brookline. At 9:30 p.m., Rob Mitzner Trio.

GREEN BRIAR, Brighton. DJ Stelah.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. Dwight Richard.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. Seth Yacovone Band, Freight Train.

HENNESSY'S, Boston. Me & Julio.

HOUSE OF BLUES, Cambridge. Donnie.

JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.

JOHNNY D'S, Somerville. Sam Hooper.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

THE KELLS, Allston. "Dance Party" with DJ Edgar.

KENDALL CAFE, Cambridge. Jess Tardy, Noam Weinstein, David Berkeley.

KENNEDY'S MID-TOWN, Boston. Joe Carson.

KIRKLAND CAFE, Somerville. "Somerville Jazz Festival" with Com'On Man, Rollo Tomasi Quartet, Local Jack.

LA BOOM, Boston. At 10:30 p.m., "Privilege," international house with DJ Franklin.

LES ZYGOMATES, Boston. Steve Langone Trio.

LIMBO, Boston. Tyler Wood.

LIZARD LOUNGE, Cambridge. Club D'Elf.

LUCY'S, Brookline. Matt Aronoff's Jazz Trio.

LUPO'S HEARTBREAK HOTEL, Providence, RI. O.A.R.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MATRIX, Boston. "Club Candela" Noche Latina with DJ Michael Mercado.

MATT MURPHY'S, Brookline. "Jazz Session" with G. Farmer.

MIDDLE EAST, Cambridge. Upstairs: Static Age, Auto Interiors, Photoflash. December Sound. Downstairs: "Rumble Finals" with special guests Vendetta Red, and Baby Strange, Dresden Dolls. Apollo Sunshine. Corner: Stretch.

MIDWAY CAFE, Jamaica Plain. "Dyke Night."

MILKY WAY, Jamaica Plain. Coachmen, Dulcie Younger.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

ORLEANS, Somerville. DJ Ren Justice.

THE PALLADIUM, Worcester. Alkaline Trio, Pretty Girls Make Graves, Pitchfork.

PARADISE LOUNGE, Boston. Asa Brebner.

PARADISE ROCK CLUB, Boston. At 9 p.m., Israel Vibration, DJ Lady Justice.

PARRIS, Boston. Brian Maes Band.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Static.

THE PLACE, Boston. Greg Lutrell.

PRAVDA 116, Boston. DJ David Mee.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. DJ Mindia.

THE RACK, Boston. At 6:30 p.m., Boston Horns. At 10:30 p.m., DJ Ricky.

REGATTABAR, Cambridge. At 8:30 p.m., Eddie Palmieri y su Orquesta.

RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. "Soca Thursday" with DJ Quinton.

RIVER GODS, Cambridge. "For Real-2-Real" electro, funk & 80s flashback with Dali & Ross.

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter, salsa, merengue, bachata, and house.

RYLES, Cambridge. Evan Goodrow Band.

SCULLERS, Boston. Rippingtons.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Ronnie Earl.

SKY BAR, Somerville. Fluff. wav. Earl Patrick.

SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

SW1, Boston. Hip-hop, R &B, and Reggae with and DJ Reneil.

TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walkley Band.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. Big Ben Hillman Trio.

TOP OF THE HUB, Boston. Brian McCree Group.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Victory at Sea, Common Cold, Deafening, Soitero.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R & B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WELLFLEET BEACHCOMBER, Wellfleet. Ticks, Earth Jr., Steve Wood.

WESTERN FRONT, Cambridge. "Premium Juggling" dancehall party with Stout Style.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

WONDER BAR, Allston. Grant Langford Review.

ZEITGEIST GALLERY, Cambridge. At 8:30 p.m., Stockholm Syndrome, David Maxwell.

ZUZU, Cambridge. Zemog El Gallo Bueno.

FRIDAY 23

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Collisions, Boman.

AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.

AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds with DJ Vinny.

ARIA, Boston. "Plush," NYC house with guest DJs. In the Angel Room, NYC hip-hop with DJ Thanos.

ATLAS DANCE, Boston. "Top 40 Dancing."

AVALON, Boston. At 10 p.m., "Avaland" with DJs MJ and Shalako with special guest DJ Richard Humpty Vission, Jonathan Peters.

THE AVENUE, Allston. At 9 p.m., DJ Steve Auston.

AXIS, Boston. At 10 p.m., "Pop" with DJ David James and special guest DJs.

THE BEACHCOMBER, Quincy. Jim Plunkett.

BILL'S BAR, Boston. "F Night" with DJ Bradley Jay.

BLACK HORSE TAVERN, Boston. Groove Authority.

BLARNEY STONE PUB, Dorchester. Commercial dance and R 'n B.

BLUE CAT CAFE, Boston. DJ Pete Winfrey.

BLUE SKY GRILLE, Somerville. Bob Wolfman & the Pack of Wolves.

BOB THE CHEF'S, Boston. Tall Richards.

BOSTON ROCKS, Boston. Top 40 Dance & hip-hop with DJ Bruno.

BUCK MULLIGAN'S, West Roxbury. R 'n B, rock, and dance with DJ Keith.

THE BURREN, Somerville. Back Room: Shirley Lewis. Front Room: "Irish Seisiun."

BUZZ BOSTON/EUROPA, Boston. "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.

CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ Turn-Ta-Bill.

CENTER FOR THE ARTS IN NATICK, Natick. Johnny A.

CHOPPIN' BLOCK PUB, Boston. Numbskulls, Chanticlear, Salacious Crumb, Blank Tradition.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Get Some Fridays," hip-hop and house classics with the Freakas DJs.

CLUB PASSIM, Cambridge. "Cutting Edge of the Campfire."

COMMON GROUND, Allston. All Mod Cons.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.

DICK'S LAST RESORT, Boston. Mojo Slim.

DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.

EKCO LOUNGE, Boston. "2-Step," UK Garage with Elyte, G Notorious, and Jam-2.

EMBASSY, Boston. At 10 p.m., "Urban Grooves" with DJ Ricky Fatts.

ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Patton.

THE ENORMOUS ROOM, Cambridge. "Defenestration" with Nick Follett.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, 80s, '90s with DJ Bob Gallagher.

THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.

GRAND CANAL, Boston. Brick Park.

GREEN BRIAR, Brighton. Return.

GREEN DRAGON, Boston. Muttly.

GREEN STREET GRILL, Cambridge. Kilombo Mambo.

GUIDO OSHEA'S, Brockton. "Mirage Night Club," Haitian, Caribbean and Cape Verdean music.

HARPERS FERRY, Allston. Reuben, Yellow Brick Ed.

THE HARP, Boston. Flavor.

HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., Spike the Punch.

HOUSE OF BLUES, Cambridge. Hazie Maze.

THE INDEPENDENT, Somerville. Dave Samarco Band.

JEANIE JOHNSTON PUB, Jamaica Plain. "Rockabilly Night" with Coachmen, Crankrones.

JOHNNY D'S, Somerville. Babaloo.

JUKEBOX, Boston. Top 40 and retro dance night.

THE KELLS, Allston. "Dance Party" with DJs Dragg and Doc.

KENDALL CAFE, Cambridge. Missing Joe, Chad Perrone, Lanky.

KENNEDY'S MID-TOWN, Boston. At 6 p.m., Matt Fulton.

KIRKLAND CAFE, Somerville. Melodeego, Amigazo, Tokyo Tramps, Welk, Mickey Bliss Organ Combo.

LA BOOM, Boston. "Fashion Fridays" with DJ Roland Lopez.

LES ZYGOMATES, Boston. Silas Hubbard.

LIMBO, Boston. Eula Lawrence.

LIZARD LOUNGE, Cambridge. Tommy Dempsey, Sales, Sam Bisbee, Sarah Borges.

LUPO'S HEARTBREAK HOTEL, Providence, RI. (HED)pe.

MAN RAY, Cambridge. "4," trendy fetish industrial with DJ Chris Ewen and trance with DJ Brad Gwynn.

MATRIX, Boston. At 9 p.m., Hi-Energy house and hip hop with DJ Tasty and special guests.

MATT MURPHY'S, Brookline. Mike Rivard.

MIDDLE EAST, Cambridge. Upstairs: Araby Laguardia, Polaris Mine, Row Delicate. Downstairs: Akrobatik.

MIDWAY CAFE, Jamaica Plain. Place Holder.

MILKY WAY, Jamaica Plain. "Inferior Designs Hip-Hop Benefit" with Ill Kings, Foundation.

MR. DOOLEY'S TAVERN, Boston. Patsy Whelan, Tony O'Riorden.

THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.

OCEANA RESTAURANT, Boston. Mike DiBari Trio.

ORLEANS, Somerville. DJ Tom.

THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the '70s and 80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Rockpile"; "World Class Friday."

PARADISE ROCK CLUB, Boston. At 8 p.m., "The Pill" with DJ Ken, Apollo Sunshine, Cignal.

PARRIS, Boston. Cosmic Box.

PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.

THE PLACE, Boston. At 10 p.m., VJ Laptop.

THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.

Q, Boston. DJ JC.

THE RACK, Boston. At 7 p.m., Central Basement. At 10 p.m., DJ Johnny C.

HOUSE OF BLUES
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Friday May 23 10pm 21+
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Saturday May 24 9:30pm 21+
EMBER SWIFT
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Sunday May 25 9pm All Ages
THE LOST TRAILERS
with BROWN COUCH

Monday May 26 9:30pm 18+
STONE BLUE

Tuesday May 27 9:30pm 18+
OURS

Wednesday May 28 9pm All Ages
STEPHEN KELLOGG
W/ ANDREW KERR

Thursday May 29 10pm 21+
THE GRATEFUL DEAD'S
VINCE WELNICK
W/ GENT TREADLY

Friday May 30 9:30pm 21+
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Ringworm
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NIGHT IN BOSTON
w/DJ D-Sharp

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NIGHT
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DJ Bradley Jay

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PRETTY GIRLS MAKE GRAVES *play the Palladium in Worcester this Thursday, May 22.*

REGATTABAR, Cambridge. At 7:30 and 10 p.m., Eddie Palmieri y su Orquesta.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. At 7 p.m., "Relax Your Mind" with DJ Ron Boston. At 11 p.m., Hot Like Fire.
RIVER GODS, Cambridge. At 7 p.m., "Lite Night" retro re-imagined with DJ Easy. At 10 p.m., Indiecent.
ROGGIE'S, Brighton. Upstairs: Alt. Lounge: "Dance Your Ass Off" with DJ Hoff.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Manolo and special guest DJs.
RYLES, Cambridge. Patricia Adams.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Rippingtons.
SEA NOTE, Nantasket Beach. Urban Renewal.
SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Fat City.
SKY BAR, Somerville. Valve Act, Sled, Purge d.i., OK Panic.
SUGAR SHACK, Boston. "Boston's A-List" Hip hop, old school, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SWI, Boston. Top 40, RMX, Hip-Hop, and House with DJ Littles.
TOAD, Cambridge. Sticky.
TOP OF THE HUB, Boston. Brian McCree Group.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Gentlemen, Quick Fix, Spaceshots.
21st AMENDMENT, Boston. DJ Sean Daly.
VIFOR, Boston. "Orchestral Hardkore Night" with DJs Entropy and Master Symfony.
VENU, Boston. "Roomba." Latin sounds with DJ Roger M. and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international. Latin and house with DJ Marcocci, and vocal and high energy house with DJ Souheris.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Orange Park.
WESTERN FRONT, Cambridge. Red Pill. DJ Uppercut.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
ZEITGEIST GALLERY, Cambridge. At 9 p.m., Bar Rot.
ZUZU, Cambridge. "Guilty Pleasures Series" with Charles Hansen.

SATURDAY 24

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Baby Strange.
AN TUA NUA, Boston. "Shake It Up." Top 40 with DJ Ren Justice.
ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the Angel Room, "International Saturdays."
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 10 p.m., "Avaland" with DJ Nailz and special guest DJs.
THE AVENUE, Allston. At 5 p.m., "Acoustical Pop" with Ali. At 3 p.m., House with DJ Munroe.
AXIS, Boston. At 4 p.m., Big D & the Kids Table. At 10 p.m., "Start!"
THE BEACHCOMBER, Quincy. Clutch Grabwell.
BILL'S BAR, Boston. At 10 p.m., "Animal House" with DJ Rob Nockshin.
BLACK HORSE TAVERN, Boston. Alan & the Alligators.
BLARNEY STONE PUB, Dorchester. Commercial dance and R 'n B.
BLUE CAT CAFE, Boston. DJ Casey.
BLUE SKY GRILLE, Somerville. Bruce Marshall.
BOB THE CHEF'S, Boston. Herman Johnson Jazz Quartet.
BOSTON ROCKS, Boston. Interactive video Top 40 Dance & hip-hop party with VJ Johnnie Walker.
BUCK MULLIGAN'S, West Roxbury. R 'n' B, rock, and dance with DJ Keith.
THE BURREN, Somerville. Back Room: Shirley Lewis Band. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club"; gay night with DJs Mary Alice & Michael Sheehan.
CAFE RAVELLO, Boston. Downstairs: progressive house. Upstairs: hip hop and midtempo with DJ Matt Wasley.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ Turn-Ta-Bill.
THE CELLAR, Cambridge. "The Appliance of Science" with special guest DJs.
CENTER FOR THE ARTS IN NATICK, Natick. Bill Staines, Dave Crossland.
CHOPPIN' BLOCK PUB, Boston. Cancer to the Stars, Moki, Ranchero, Falls View.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB 58, Quincy. "American Saturdays." Top 40 and dance, with DJ Jammin' Jay.
CLUB NICOLE, Boston. European house with DJ Alex.
CLUB PASSIM, Cambridge. "Cutting Edge of the Campfire."
COMMON GROUND, Allston. "The Let Down" with DJs Brian & Ken.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.
DICK'S LAST RESORT, Boston. Soul City.
EMBASSY, Bostnn. At 10 p.m., house with DJ Eddie K.
ENCORE, Boston. DesPres & DeGraff.
THE ENORMOUS ROOM, Cambridge. Mr. Strack.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '60s & '90s with DJ John Reed.
FELT, Boston. "Top 40 and Club Classics."
GRAND CANAL, Boston. Ransom.
GREEN BRIAR, Brighton. Velvet Jones.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Kilimbo Mambo.
HARPERS FERRY, Allston. Naked Vinyl, Fluffy Puppy.
THE HARP, Boston. Flavor.
HENNESSY'S, Boston. At 4 p.m., "Irish Seisiun." At 9 p.m., DJ Brown.
HOUSE OF BLUES, Cambridge. Ember Swift.
JACOB WIRTH RESTAURANT, Boston. At 7 p.m., Steve Fell Band.
JOHNNY D'S, Somerville. Nicole Nelson.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Dance Party" with DJs Marc Lucas and O'Toole.
KENDALL CAFE, Cambridge. Heygoods, Rama Winslow, Don & Alyssa.
KIRKLAND CAFE, Somerville. Eddy Dyer & the Walking Shoe Revival, Jody Grind, Jason & the Jagernauts.
LA BOOM, Boston. "Futurebeat: Alien Disco" with DJ Addambombb.
LES ZYGOMATES, Boston. Candida Rose.
LIMBO, Boston. Kim Trusty.
LIZARD LOUNGE, Cambridge. Suntan, Charlene, Helms.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Gonzo and retro new wave with DJ Chris Ewen.
MATRIX, Boston. At 9 p.m., Hi-Energy House with DJ Pedro Gonzalez.
MATT MURPHY'S, Brookline. Jay Pun.
MIDDLE EAST, Cambridge. Upstairs: Pilot to Gunner, Model Sons, Read Yellow, Lost Pilot. Downstairs: Dick Dale, Charms, Corner Sweetlies.
MILKY WAY, Jamaica Plain. "Mango's Latin Dance Club" with DJ Antonio Ortiz.
MR. DOOLEY'S TAVERN, Boston. Patsy Whelan, Tony O'Riorden.
THE MODERN, Boston. House with DJ Shiuan Lee.
ORLEANS, Somerville. DJ Gabe.
THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the 70s and 80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Club Copa" Latino Night; "Sober Saturdays" alcohol free.
PARADISE ROCK CLUB, Boston. At 8 p.m., "Rock 4 Relief Benefit for Station Fire Victims" with Crash Alchemist, Tootsie, C60, Rubikon, Angry Hill, Chemical Savior, Peasants, Rudds, Baby Reds, Brett Rosenberg Problem, Supachik.
PARRIS, Boston. Cosmic Box.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.
PRAVDA 116, Boston. High-energy dance music with DJ Rick Naples.
Q, Boston. At 9 p.m., DJ Josh.
THE RACK, Boston. "Dance Party" with DJs Vinnie Peruzzi and Littles.
REGATTABAR, Cambridge. At 7:30 and 10 p.m., Eddie Palmieri y su Orquesta.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Jack Lee & Diversity.
RIVER GODS, Cambridge. Unlocked groove's "Peer Pressure. We Know It When We Mix It."

Continued on page 12

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UPSTAIRS
THU 05/22 THE STATIC AGE • AUTO INTERCOM • PHOTOFLASH • THE DECEMBER SOUND
FRI 05/23 ARABY (CD RELEASE) • LAGUARDIA (BOSTON) • POLARIS • MINE ROW • DELICATE
SAT 05/24 PILOT TO GUNNER • MODEL SONS • READ YELLOW • LOST PILOT
SUN 05/25 LIQUOR TRICKS • THRITTLEROD (RICHMOND VA) • 45 TO PRY THE KEN • STILLHEAD • BURNING ILLUSION (EX BLOOD FARMER)
MON 05/26 TERRORFAKT • INERTIA • PNEUMATIC DETACH • C2 • PUREKAT
TUE 05/27 KEEPSAKE • MATCHBOOK ROMANCE (EPITAPH REC) • JUNCTION 18
WED 05/28 THE BURNING PARIS • ISLE OF CITADEL • BOURNE • RUKSAC
THU 05/29 THE BEATINGS (CD REL) • OFFICER MAY • THE MOBIUS BAND • AUTUMN RHYTHM
FRI 05/30 TRAKTOR PRESENTS: COBRAMAN • LAMONT • DAN WITCH • STINKING LIZAVETA • GIL MANTERA'S PARTY DREAM
SAT 05/31 ONI GALLERY PRESENTS: CHEVY HESTON • CERTAINLY, SIR • HELMS • SEANA CARMODY • MARK DWINELL
SUN 06/01 ONI GALLERY PRESENTS: THE HUMANOIDS • DESTRUCTATHON • THE STOVES • RADAR EYES
MON 06/02 VENUE • HUNGRY WIVES • WINTERBREF • BREAKMYHEART • SYNDICUST
UPCOMING
06/03 VERBENA, ELGIN JAMES & THE SUICIDE GANG
06/04 A WISH FOR FIRE • MODEXPERIMENT • ARBITRAUX • KRANKGOTHICS
06/05 ALL PARALLELS, SEEMLESS • UNLIA SUMO
06/06 APOLLO SUNSHINE, MINK LUNGS • STELLASTARR*, RAYMOND • 1996 COMPANY, THE BLUE BLOODS • THE MERCURY 13, THE BRIDGES • BEREAVEMENT, THE BURNING MAN • EDIFIN LIDS, BAMBOO KIDS
06/08 TURBO AND THE HIGH SCHOOL HELLCATS
06/09 WATERTOOL SUPERFLOW • FALIX JEAN, SIMPLE DISCOURSE
06/10 THE GOODBYES, STOLEN BIKE • CHARADE, BLIXTOLA • CAPITOL RADIO
DOWNSTAIRS
THU 05/22 WBCN 25TH ANNUAL ROCK & ROLL RUMBLE FINALS • BABY STRANGE • THE DRESDEN DOLLS • APOLLO SUNSHINE WITH SPECIAL GUEST BAND VENDETTA RED
FRI 05/23 METROCONCERTS PRESENTS: AKROBATIK (REC REL) • LITTLE BROTHER • SKITZOFRENIKS • D-TENSION • FAKTS ONE • DRE ROBINSON
SAT 05/24 ROCK GUITAR LEGEND, KING OF THE SURF GUITAR DICK DALE • THE CHARMS
WED 05/28 HEARTBREAK HITS PRESENTS: SAGE FRANCIS • GRUMS MALT • TAYLOR MAU • ODD JOBS • MIC LETHAL
THU 05/29 PRICK • ETHER NET • WHITE LIGHT MOTORCADE • CLOAK
FRI 05/30 THE JUNGLE BROTHERS • BLACK SHEEP • LLIN P.
SAT 05/31 WFNX PRESENTS: TED LEO/PHARMACISTS • EL GUAPO • JAPAN SAVANT
THE BAR ARRESTED DEVELOPMENT • LEDIS • CARLOS MENA
WED 06/04 ELLIOTT • MAE • HARRIS
THU 06/05 BRENDAN BENSON AND THE WELLFED BOYS • JESSE MALIN • THE LONG WINTERS
FRI 06/06 WALTHAM • DRINKFIST (CD REL.) • WHITE (X-NULLSET) • CRUMBLE
UPCOMING
06/07 BOSTON ROCK OPERA WITH ANNIVERSARY
06/11 [illegible]
06/12 GOAT, THRONE
06/13 LENINGRAD, CHEREDOVANIE
06/14 TRANS AM, BLACK TAU
06/16 ELECTRIC SIX
06/19 GORD DOWNIE
06/20 LILYS, SWIRLIES
07/21 THE FALL
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6/6 A.R.E. Weapons, Priscilla, Tunnel Of Love
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6/10 Major Stars, Lockgroove, SubArachnoid Space, Bright
6/11 Outrageous Cherry, The Pills, The Lowe Scene, The Waverings
6/12 Kings Of Nuthin, Crash & Burn, The Curses
6/13 Kings Of Nuthin, The Konks, Lenny & the Piss Poor Boys, The Alphabet Numbers
6/14 The Figgs, The Witnesses, AM Stereo
6/15 The Mermen, Lipfluster, Silverside
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6/18 Ed Harcourt, Sandra Lerche, Derek O'Doherty
6/20 Wheat, Broken Social Scene, Redelle
6/21 The Shods CD Rel, The Devils, Fever Monument
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ALTERNATIVE RADIO

Continued from page 11

ROGGIE'S, Brighton. House with DJ Marc Farrell.
THE ROXY, Boston. "Roxy Saturdays," high NRG house and dance, with DJ Adilson.
RYLES, Cambridge. Rumbafrica.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Mose Allison.
SEA NOTE, Nantasket Beach. Commander Cody & His Lost Planet Airmen.
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Rust Never Sleeps.
SKY BAR, Somerville. David K, King Dubious.
SOPHIA'S, Boston. DJ Edwin Matos.
SUGAR SHACK, Boston. Hip hop, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Hip-Hop, Reggae, 70s Funk, and House with DJ Bruno.
TOAD, Cambridge. David Johnston.
TOP OF THE HUB, Boston. Brian McCrea Group.
TRATTORIA IL PANINO, Boston. '70s, 80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. Raging Teens, Cave Catt Sammy, Lenny & the Piss Poor Boys, Young Ones.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Crosswalk," with DJs David Skye, M.J.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R & B, house, and reggae, with DJ Ron Steel.
WALLY'S CAFE, Boston. At 9 p.m., Darren Barrett Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Niagras.
WESTERN FRONT, Cambridge. "Saturday Night Live at the Front" with Dasi.
WEST STREET GRILLE, Boston. Top 40, funk, and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Rusty Scott Quartet.
ZACH'S, Everett. Welk.
ZEITGEIST GALLERY, Cambridge. At 9:30 p.m., Matt Steckler Quartet, Fishlung Five.
ZUZU, Cambridge. "Ready, Steady, Go-Go."

SUNDAY 25

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Lounge Around" with mellow beats by DJ Dave.
ARIA, Boston. "Living Room," lounge and vocal house.
THE ATTIC, Newton Centre. Coalboilers.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
THE AVENUE, Allston. "Lounge Night."
BARKING CRAB, Boston. Bruce Bartlett Jazz Trio.
THE BEACHCOMBER, Quincy. At 2:30 p.m., Inchicore. At 5:30 p.m., Mossie & the Boston Irish. At 9 p.m., 80's Dance Party.
BILL'S BAR, Boston. At 10 p.m., "Reggae Sunday" with DJ K-Don.
BLARNEY STONE PUB, Dorchester. "Laid Back Sunday."
BLUE CAT CAFE, Boston. DJ Armen.
BLUE SKY GRILLE, Somerville. "Blue Sunday" with Cheryl Arena.
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch" with Zeke Martin's Jazz. At 6 p.m., Mikis's Jam Session.
BOSTON ROCKS, Boston. "Martini Mondays."
THE BURREN, Somerville. At 8 p.m., Jenny Reynolds. Front Room: "Irish Seisiun."
CAMBRIDGE BREWING COMPANY, Cambridge. At 11 a.m., "Jazz Brunch" with Gypsy Schaeffer.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Groove Authority.
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
CLUB 58, Quincy. "Service Industry Night," house, techno, and breaks, with DJ Joshua Carl and special guest DJs.
CLUB PASSIM, Cambridge. "Cutting Edge of the Campfire."
COSTELLO'S Jamaica Plain. James Merenda's Masked Marvels.
COTTONWOOD CAFE, Boston. Brian Walkley Band.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Ren Justice.
DICK'S LAST RESORT, Boston. At 10 a.m., "Gospel Brunch" with Silver Lining.
ENCORE, Boston. Dorothy Miller & Michael Larson.
THE ENORMOUS ROOM, Cambridge. Buran Ambient Experiment.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance and Eurohouse with DJ Roland.
GREEN BRIAR, Brighton. Inchicore, Finbar Doyle.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Balia.
HARPERS FERRY, Allston. Chris Emerson Band.
HENNESSY'S, Boston. DJ Dana.
HOUSE OF BLUES, Cambridge. Lost Trailers, Brown Couch.
THE INDEPENDENT, Somerville. Frank Morey.
JACQUES, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing with Rumba Na Ma."
THE KELLS, Allston. "Global Sundays" with DJ Philippe.
KENDALL CAFE, Cambridge. Pete Cassini.
LIMBO, Boston. Ron Murphy Sextet.
LUCKY DOG MUSIC HALL, Worcester. "Disco Hell."
MATT MURPHY'S, Brookline. "Live & Direct" with Mang Dub.
METROPOLIS, Providence, RI. "Industry," uplifting house and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Liquor Tricks, Throttlerod, .45 To Pay the Rent, Steelhead, Burning Illusion.
MIDWAY CAFE, Jamaica Plain. Coachmen.
MILKY WAY, Jamaica Plain. "Candyland: Fire Balls Drag Bingo."
MR. DOOLEY'S TAVERN, Boston. Mike Barrett.
O'LEARY'S, Brookline. At 7:30 p.m., "Irish Music Session."
ORLEANS, Somerville. At 7 p.m., "Jazz Session."
PARRIS, Boston. Flavor.
PHOENIX LANDING, Cambridge. At 6 p.m., "Celtica." At 10 p.m., "Bump," house music with DJs Demarkus Lewis, George Nessis.
PURPLE SHAMROCK, Boston. James McKenna Duo.
Q, Boston. At 9 p.m., "In the Biz Night" with DJ Johnny C.
THE RACK, Boston. At 6 p.m., Nate Watkins. At 11 p.m., DJ Mike Janedy.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. DJ Quinton.
RIVER GODS, Cambridge. "Lumen Eclipse," experimental video night.
RYLES, Cambridge. At 10 a.m., "Jazz Brunch."
SEA NOTE, Nantasket Beach. Fat City Band.
SISSY K'S, Boston. Greg Luttrell.
SKY BAR, Somerville. Midget Jesus, Serendipity, Surburban Sky, Drab.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. Sunday Night Band.
TOP OF THE HUB, Boston. Tim Ray Trio.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giuliano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. Mappari, Scamper, Audients.
VAPOR, Boston. "T-Dance," old school house with DJ Danae.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
WALLY'S CAFE, Boston. At 3 p.m., "Sunday Afternoon Jazz Jam." At 9 p.m., Wally's Stepchildren.
WELLFLEET BEACHCOMBER, Wellfleet. Incredible Casuals, Badfish.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. At 2 p.m., "X-James@Zeitgeist" with Ken Fields.
ZUZU, Cambridge. "Glad: Stress Free Pop" with Model A.

MONDAY 26

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. King Bazo, 7-11.
AN TUA NUA, Boston. "Ceremony," goth & industrial.
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BLUE CAT CAFE, Boston. DJ Armen.
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
THE BURREN, Somerville. Back Room: "Set Dancing" with Ger Cooney. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., "Singer-Songwriter Open Mic." At 10 p.m., Lissa Schneckenburger.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
CLUB PASSIM, Cambridge. "Cutting Edge of the Campfire."
COTTONWOOD CAFE, Boston. Willow Jazz Group.
DEVLIN'S LOUNGE AND BAR, Brighton. "Acoustic Night" with Mike Willis.
DICK'S LAST RESORT, Boston. Hair Club for Mensa.
EKCO LOUNGE, Boston. "Industry Monday." Live music, open jam.
ENCORE, Boston. Clara Lofaro Quartet.
THE ENORMOUS ROOM, Cambridge. Soul & dub with DJ Kraus.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE GOOD LIFE DOWNTOWN, Boston. Rusty Scott Trio.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN DRAGON, Boston. "Open Mic."
GREEN STREET GRILL, Cambridge. "Sir Cecil's Jam Session."
HARPERS FERRY, Allston. OSB.
HENNESSY'S, Boston. Joe Carson.
HOUSE OF BLUES, Cambridge. Stone Blue.
KENDALL CAFE, Cambridge. "Indiegrrl Monday" with Danielle Miraglia, Kym Tuvim, Ani, Sarah Woolf.
LES ZYGOMATES, Boston. Rose Jamieson.
LIZARD LOUNGE, Cambridge. Fringe.
MIDDLE EAST, Cambridge. Upstairs: Terrorfakt, Intertia, Pneumatic Detach, C2, Prurient.
MIDWAY CAFE, Jamaica Plain. Erin Harpe.
MILKY WAY, Jamaica Plain. "Marinate" hip-hop with DJ Knife and Tommee.
O'CONNOR'S, Boston. Gannon Brothers.
PHOENIX LANDING, Cambridge. "Makka Mondays. Hip-Hop and Reggae with DJs Voyager 01, Uppercut, and Blackfinger."
PLOUGH & STARS, Cambridge. Blues Food.
PURPLE SHAMROCK, Boston. Scott Damgaard.
THE RACK, Boston. At 6 p.m., "After Work Jazz" with Hakim Law Trio.
RIVER GODS, Cambridge. "Weekly Wax."
SISSY K'S, Boston. Justin Beech.
TOAD, Cambridge. Tim Gearan Band, Shwang.
TOP OF THE HUB, Boston. Tim Ray Trio.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WELLFLEET BEACHCOMBER, Wellfleet. Dick Dale.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
ZUZU, Cambridge. "Unhappy Hour" with Milo Jones.

TUESDAY 27

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Tim Marten, Max Heinegg, Medea Connection.
ALL ASIA CAFE, Cambridge. "Jazz and Poetry Open Mic" with Reggie Gibson.
AN TUA NUA, Boston. "Home," house and trance music.
ARIA, Boston. "One Nation Tuesdays," hip-hop, R & B, and reggae, with DJ Chubby Chub.
THE BANSHEE, Dorchester. Central Artery Project.
BARKING CRAB, Boston. Groove Cats.
BILL'S BAR, Boston. "Hip-Hop Night" with DJ D-Sharp.
BLUE CAT CAFE, Boston. DJ "Easy on the Eyes" Carrie.
THE BURREN, Somerville. Back Room: "Open Mic" with Hugh McGowan. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: At 8 p.m., "Bluegrass Picking Party." At 10 p.m., New England Bluegrass. Downstairs: At 10 p.m., "Bluegrass Jam."
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam" with Jamie Stewardson.
CLUB PASSIM, Cambridge. At 7 p.m., "Open Mic."
DICK'S LAST RESORT, Boston. Brian Locher.
EKCO LOUNGE, Boston. "The Lounge," Hip-hop, R&B, and Reggae.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE ENORMOUS ROOM, Cambridge. Downtempo with Jonathan Butler.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
THE GOOD LIFE DOWNTOWN, Boston. Jesse Ciarmataro Trio.
GREEN STREET GRILL, Cambridge. Lilli Lewis.
HARPERS FERRY, Allston. Jiggle.
HENNESSY'S, Boston. Scott Damgaard.
HOUSE OF BLUES, Cambridge. Ours.
JOHNNY D'S, Somerville. Pat Burtis, Dean Fields, Vanessa Trien.
KENDALL CAFE, Cambridge. Ray Lemieux, Ben Blanchard, Corin Ashley & Dave Aaronoff.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LIZARD LOUNGE, Cambridge. Godboxer, Damnwells, Bullets of Orange.

CLUB DIRECTORY

ABBEY LOUNGE (617-441-9631), 3 Beacon St., Somerville.
ALL ASIA CAFE (617-497-1544), 334 Mass. Ave., Cambridge.
AN TAIN (617-426-1870), 31 India St., Boston.
AN TUA NUA (617-262-2121), 835 Beacon St., Boston.
ARIA (617-338-7080), 246 Tremont St., Boston.
ATLAS DANCE (617-437-0300), 3 Lansdowne St., Boston.
THE ATTIC (617-964-6884), 107 R Union St., Newton Centre.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
THE AVENUE (617-782-9508), 1249 Comm. Ave., Allston.
AXIS (617-262-2437), 13 Lansdowne St., Boston.
THE BANSHEE (617-436-9747), 934 Dorchester Ave., Dorchester.
BARKING CRAB (617-426-CRAB), 88 Sleeper St., Boston.
THE BEACHCOMBER (617-479-9889), 797 Wollaston Beach Blvd., Quincy.
BEANTOWN COMEDY VAULT (781-729-2565), at Remington's, 124 Boylston St., Boston.
BELL IN HAND TAVERN (617-227-2098), 45-55 Union St., Boston.
BILL'S BAR (617-421-9678), 5.5 Lansdowne St., Boston.
BLACK HORSE TAVERN (617-227-2038), 340 Faneuil Hall Marketplace, Boston.
BLARNEY STONE PUB (617-436-8223), 1505 Dorchester Ave., Dorchester.
BLUE CAT CAFE (617-247-9922), 94 Mass. Ave., Boston.
BLUE SKY GRILLE (617-718-0737), 608 Somerville Ave., Somerville.
BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
BOB THE CHEF'S (617-536-6204), 604 Columbus Ave., Boston.
BOSTON ROCKS (617-726-1110), Faneuil Hall Marketplace, Boston.
BOSTON PLAYWRIGHTS' THEATRE (617-496-2222), 949 Comm. Ave., Boston.
BRENDAN BEHAN PUB (617-522-5386), 378 Centre St., Jamaica Plain.
BUCK MULLIGAN'S (617-325-9800), Center St., West Roxbury.
THE BURREN (617-776-6896), 247 Elm St., Davis Sq., Somerville.
BUZZ BOSTON/EUROPA (617-482-3939), 51 Stuart St., Boston.
CAFE RAVELLO (617-723-5182), 46 Salem St., Boston.
CAMBRIDGE BREWING COMPANY (617-494-1994), 1 Kendall Sq., Cambridge.
CANTAB LOUNGE/THIRD RAIL (617-354-2685), 738 Mass. Ave., Central Sq., Cambridge.
CAPRICE (617-292-0080), 275 Tremont St., Boston.
THE CELLAR (617-253-2475), 991 Mass. Ave., Cambridge.
CENTER FOR THE ARTS IN NATICK (508-647-0097), 31 Main St., Natick.
CHOPPIN' BLOCK PUB (617-734-4177), 724 Huntington Ave., Boston.
CLARK'S IN FANEUIL HALL (617-227-7800), 21 Merchant's Row, Boston.
CLUB CAFE (617-536-0966), 209 Columbus Ave., Boston.
CLUB 58 (617-471-7788), 58 Ross Way, Quincy.
CLUB NICOLE (617-267-2782), 40 Dalton St., Boston.
CLUB PASSIM (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge.
COMEDY CONNECTION (617-248-9700), Upstairs at Faneuil Hall, Boston.
COMEDY STUDIO AT HONG KONG (617-864-5311), 1236 Mass. Ave., Cambridge.
COMMON GROUND (617-783-2071), 83-87 Harvard Ave., Allston.
COSTELLO'S (617-522-9263), 723 Centre St., Jamaica Plain.
COTTONWOOD CAFE (617-247-2225), 222 Berkeley St., Boston.
COYOTE GRILLE (617-225-0888), 1 Kendall Sq., Cambridge.
DEVLIN'S LOUNGE AND BAR (617-779-8822), 332 Washington St., Brighton.
DICK'S LAST RESORT (617-267-8080), 55 Huntington Ave., Boston.
DRUID PUB (617-497-0965), 1357 Cambridge St., Inman Sq., Cambridge.
EKCO LOUNGE (617-338-8283), 41 Essex St., Boston.
EMBASSY (617-536-2100), 30 Lansdowne St., Boston.
EMERALD ISLE (617-288-0010), 1501 Dorchester Ave., Dorchester.
ENCORE (617-338-ROXY), 279 Tremont St., Boston.
THE ENORMOUS ROOM (617-491-5599), 567 Mass. Ave., Cambridge.
THE E ROOM AT THE GOLDEN TEMPLE (617-277-9722), 1651 Beacon St., Brookline.
EVOS ARTS (978-441-9906), 98 Middle St., Lowell.
THE EXCHANGE (617-726-7600), 148 State St., Boston.
FELT (617-338-6999), 533 Washington St., Boston.
THE FIREPLACE (617-975-1900), 1634 Beacon St., Brookline.
THE GOOD LIFE DOWNTOWN (617-451-2622), 28 Kingston St., Boston.
GRAND CANAL (617-523-1112), 57 Canal St., Boston.
GREEN BRIAR (617-789-4100), 304 Washington St., Brighton.
GREEN DRAGON (617-367-0055), 11 Marshall St., Boston.
GREEN STREET GRILL (617-876-1655), 280 Green St., Cambridge.
GUIDO OSHEA'S (508-580-0997), 2039 S. Main St., Brockton.
HAYMAN'S (617-629-5302), 499 Broadway, Somerville.
HARPERS FERRY (617-254-9743), 158 Brighton Ave., Allston.
THE HARP (617-742-1010), 85 Causeway St., Boston.
HENNESSY'S, (617-742-2121), 25 Union St., Boston.
HOUSE OF BLUES (617-491-BLUE), 96 Winthrop St., Harvard Sq., Cambridge.
IMPROV ASYLUM (617-263-6887), 216 Hanover St., Boston.
IMPROVBOSTON THEATRE (617-576-1253), 1253 Cambridge St., Cambridge.
THE INDEPENDENT (617-440-6022), 75 Union Sq., Somerville.
JACOB WIRTH RESTAURANT (617-338-8586), 33 Stuart St., Boston.
JACQUES (617-426-8902), 79 Broadway, Boston.
JEANIE JOHNSTON PUB (617-983-9432), 144 South St., Jamaica Plain.
JIMMY TINGLE'S OFF BROADWAY (617-308-6421), 255 Elm St., Somerville.
JOE'S ON HIGH STREET (617-523-4000), 200 High St. Boston.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOSE McINTYRE'S (617-451-9480), 160 Milk St., Boston.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.
THE KELLS (617-782-9082), 161 Brighton Ave., Allston.
KENDALL CAFE (617-661-0993), 233 Cardinal Medeiros Way, Cambridge.
KENNEDY'S MID-TOWN (617-426-3333), 42 Province St., Boston.
KIRKLAND CAFE (617-491-9640), 425 Washington St., Somerville.
LA BOOM (617-357-6800), 25 Bagliston Pl., Boston.
LES ZYGOMATES (617-542-5108), 129 South St., Boston.
LIMBO (617-812-7908), 49 Temple Pl., Boston.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUCKY DOG MUSIC HALL (508-363-1888), 89 Green St., Worcester.
LUCY'S (617-232-5829), 242 Harvard St., Brookline.
LUPO'S HEARTBREAK HOTEL (401-272-5876), 239 Westminster St., Providence, RI.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
MATT MURPHY'S (617-232-0188), 14 Harvard St., Brookline.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass. Ave., Central Sq., Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Stella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S KOWLOON (781-231-2500), Rte. 1 North, Saugus.
NICK'S MAUI (508-482-0930), Rte. 28 North, Brockton.
OCEANA RESTAURANT (617-227-0800), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
O'LEARY'S (617-734-0049), 1010 Beacon St., Brookline.
ORLEANS (617-591-2100), 65 Holland St., Somerville.
OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge.
THE PALACE (781-321-1660), 1500 Broadway, Saugus.
THE PALLADIUM (508-797-9696), 261 Main St., Worcester.
PARADISE LOUNGE (617-562-8814), 969 Comm. Ave., Boston.
PARADISE ROCK CLUB (617-562-8800), 969 Comm. Ave., Boston.
PARRIS (617-248-9900), Quincy Market, Faneuil Hall, Boston.
PA'S LOUNGE (617-776-1557), 345 Somerville Ave., Somerville.
PHOENIX LANDING (617-576-6250), 512 Mass. Ave., Cambridge.
THE PLACE (617-523-2081), 2 Broad St., Boston.
THE PLAYGROUND (617-441-0666), 403 Mass Ave., Cambridge.
PLOUGH & STARS (617-441-3455), 912 Mass. Ave., Cambridge.
THE POINT (617-523-7020), 147 Hanover St., Boston.
PRAVDA 116 (617-482-7799), 116 Boylston St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.
Q (617-742-2121), 25 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
REGATTABAR (617-661-5000), Charles Hotel, Harvard Sq., Cambridge.
RHYTHM & SPICE CARIBBEAN GRILL (617-497-0977), 315 Mass. Ave., Cambridge.
RIVER GODS (617-576-1881), 125 River St., Cambridge.
ROGGIE'S (617-566-1880), 356 Chestnut Hill Ave., Brighton.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
RYLES (617-876-9330), 212 Hampshire St., Cambridge.
SCRUFFY MURPHY'S (617-282-6606), 1333 Dorchester Ave., Dorchester.
SCULLERS (617-562-4111), 400 Soldiers Field Rd., Boston.
SEA NOTE (781-925-4300), 159 Nantasket Ave., Nantasket Beach.
SHERBORN INN (508-655-9521), 33 North Main St., Sherborn.
SISSY K'S (617-248-6511), 6 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
SKY BAR (617-623-5223), 518 Somerville Ave., Somerville.
SOPHIA'S (617-351-7001), 1270 Boylston St., Boston.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SWEETWATER CAFE (617-351-2515), 3 Boylston Pl., Boston.
SW1 (617-423-6767), 48 Winter St., Boston.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL (617-236-5800), 110 Huntington Ave., Boston.
TIR NA NOG (617-628-4300), 366A Somerville Ave., Union Sq., Somerville.
TOAD (617-497-4950), 1912 Mass. Ave., Porter Sq., Cambridge.
TOP OF THE HUB (617-536-1775), 52nd Floor, Prudential Tower, Boston.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
21st AMENDMENT (617-227-7100), Bowdoin St., Beacon Hill, Boston.
VAPOR (617-695-9500), 100 Warrenton St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 128 State St., Boston.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WELLFLEET BEACHCOMBER (508-349-6055), Cahoon Hollow Beach, Wellfleet.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
ZACH'S (781-827-0353), 10 Norwood St., Everett.
ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Cambridge.
ZUZU (617-864-3278), 474 Mass. Ave., Cambridge.

MATT MURPHY'S, Brookline. "Altitudemusic" with Geoff Scott.
MIDDLE EAST, Cambridge. Upstairs: Keepsake. Matchbook Romance. Junction.
MIDWAY CAFE, Jamaica Plain. Quick Release.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36." Latin house with DJ J.C.
PARADISE LOUNGE, Boston. Alex MacDougall.
PHOENIX LANDING, Cambridge. "Spectrum," down tempo, acid jazz, soul, and trip hop with DJs Flack and C with special guests.
PURPLE SHAMROCK, Boston. DJ Dana Z.
THE RACK, Boston. At 6 p.m., "Afterwork Jazz" with Black Sole. At 10 p.m., DJ Ricky.
RIVER GODS, Cambridge. "Eaves Drop" listening party.
RYLES, Cambridge. Peter Cicco.
SCULLERS, Boston. Steve Turre Quintet.
SHERBORN INN, Sherborn. Lost in the Sauce.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ra-mu.
SKY BAR, Somerville. Mus-ok, Linus, Everything Small.
TOAD, Cambridge. Jimmy Ryan, Natalie Flanagan.
TOP OF THE HUB, Boston. Bob Nieske Trio.
T.T. THE BEAR'S PLACE, Cambridge. Lost on Main St., Stereo Soul Future, Buxton, Welk.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
VERTIGO, Boston. "Delmatch" electro-backbeat with DJs Cosine Zero and Traylor.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Rusty Scott & Mike McKenna Trio.
ZUZU, Cambridge. Frank Morey.

WEDNESDAY 28

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Unbusted, Caged Heat, Drags.
AN TUA NUA, Boston. "Forward Movement," reggae, soul, and hip hop.
AVALON, Boston. At 7 p.m., Stone Sour, Power man 5000, Ra. Systematic.
BARKING CRAB, Boston. Rezarection Band.
BLUE CAT CAFE, Boston. DJ Casey.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam."
CLUB 58, Quincy. "Laser Wednesdays," '70s dance and karaoke, with DJ John Kelly.
CLUB PASSIM, Cambridge. "The Animal Woman Show" with Lynn Noel, Pam Kristan, Laura Packer.
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DICK'S LAST RESORT, Boston. Mr. Slate.
EKCO LOUNGE, Boston. "State of the Art." Live hip-hop and jazz with DJs Kingspin, R. Moya, Naturali, and Reazon.
ENCORE, Boston. Stacy Baker & Brian Nash.
THE ENORMOUS ROOM, Cambridge. "Streams of Consciousness" Afrobeat & soul with Mark Rancourt.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
EVOS ARTS, Lowell. Hot Day at the Zoo.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
GREEN BRIAR, Brighton. "Olde Time Music Session."
GREEN DRAGON, Boston. Chixie Dicks.
GREEN STREET GRILL, Cambridge. Blue Rhino.
HARPERS FERRY, Allston. Antigone Rising.
HOUSE OF BLUES, Cambridge. Stephen Kellogg, Andrew Kerr.
THE INDEPENDENT, Somerville. Dennis Brennan Band.
JOE'S ON HIGH STREET, Boston. Samoa Wilson Band.
JOHNNY D'S, Somerville. Zyrah's Orange.
THE KELLS, Allston. "HUMP Wednesday, hip-hop, house, and dance with DJ Drag.
KENDALL CAFE, Cambridge. Sarah Brindell, Greg Luttrell.
KENNEDY'S MID-TOWN, Boston. Paul Duffy.
LES ZYGOMATES, Boston. Alex Tsigancv.
LIMBO, Boston. Matt Gordy.
LIZARD LOUNGE, Cambridge. Jessica Lurie Ensemble.
LUCKY DOG MUSIC HALL, Worcester. "Wormtown Wednesday."
MAN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power noise with DJ Hellraiser.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
MIDDLE EAST, Cambridge. Upstairs: Burning Paris, Isle of Citadel, Bourne, Ruksak. Downstairs: Sage Francis, Gruvis Malt, Taylor Mali, Odd Jobs, Mac Lethal.
MIDWAY CAFE, Jamaica Plain. Brother Kyte.
MILKY WAY, Jamaica Plain. At 8 p.m., "Open Mic" with Jehene.
ORLEANS, Somerville. "Slow Mo" with DJ Ilona.
OUT OF THE BLUE GALLERY, Cambridge. At 8 p.m., "Acoustic Open Mic."
PARADISE LOUNGE, Boston. "Dropkick Murphy Listening Party" with DJ Mark Viera.
PARADISE ROCK CLUB, Boston. At 8 p.m., Garage A Trois.
PA'S LOUNGE, Somerville. "Blues Jam."
PHOENIX LANDING, Cambridge. House music and techno with DJs Shwilly B, Chris Barnes, Dan Spurling.
THE PLACE, Boston. Diana Karthas.
THE PLAYGROUND, Cambridge. "Open Mic."
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.
PURPLE SHAMROCK, Boston. DJ Massi.
Q, Boston. DJ Sean.
THE RACK, Boston. ZMQ.
REGATTABAR, Cambridge. At 8:30 p.m., Mark Kross Five-Piece Trio.
RIVER GODS, Cambridge. "Cabin Stabbin' Wednesdays' dub with DJ Boogie-Ba-Doo.
RYLES, Cambridge. Lola Danza.
SCULLERS, Boston. Steve Turre Quintet.
SIT 'N BULL PUB, Maynard. "Open Mic" with Patty Keough, Licia Sky.
SKY BAR, Somerville. Franklins, Hidden Soul.
SOPHIA'S, Boston. "Live Salsa."
SUGAR SHACK, Boston. Hip-hop and top 40 with DJ Ren Justice.
TOAD, Cambridge. Heygoods, Stupid Girl, Dwight Ritcher Band.
TOP OF THE HUB, Boston. Bob Nieske Trio.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. Movies, Sea Navy, Robots, New Bethel.
VAPOR, Boston. Latino night with DJ Adilson.
VENU, Boston. "Lively 2-Step," drum 'n bass with DJs Static, Benny B, NC-17, Damsel, and Seishi.
VERTIGO, Boston. "Anviya," psy-trance with DJs Dino, Mathwin, and Dave Henshaw with special guests.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WESTERN FRONT, Cambridge. Gabe Johnson Ensemble.
WONDER BAR, Allston. Leo Blanco.
ZEITGEIST GALLERY, Cambridge. At 7:45 p.m., Rob Rivera, Jamie McLaughlin, Elio DeLuca Group.
ZUZU, Cambridge. Fully Celebrated Orchestra.

THURSDAY 29

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. American Deathray, Pickups, Spaceshots.
AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. Top 40 with DJ Ren Justice.
ARIA, Boston. NYC hip-hop with guest DJs.
AVALON, Boston. At 10 p.m., "International Thursdays." Eurohaus, with DJ Arsit with special guest DJs.
THE AVENUE, Allston. At 7 p.m., "Acoustic Pop"

Continued on page 14

Tommy Doyle's
– TUESDAY –
PUB QUIZ
– THURSDAY –
$9.99 LOBSTER SPECIAL
– SUNDAY –
TRADITIONAL IRISH JAM SESSION
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THE BLACK HORSE TAVERN®
DURGIN PARK RESTAURANT
Thursday, May 22 Bruce Marshall (Acoustic Rock)
Friday, May 23 Groove Authority (R&B/Funk/Soul)
Saturday, May 24 Alan & The Alligators (Rock)
Sunday, May 25 Ervin Dhimo Trio (Jazz)
Tuesday, May 27 Open Mike w/Tom Bianchi
Wednesday, May 28 Karaoke
No Cover Charge!
348 Faneuil Hall Market Place
(617) 227-2038

THE NEW GREEN STREET GRILL
Thur. May 22 DWIGHT RITCHER Blues
Fri. May 23 - Sat. May 24 KILOMBO MAMBO Cuba Roots
Sun. May 25 BALLA African Kora & Drums
Mon. May 26 THIMO SHANKO Jazz
Tues. May 27 HIGH PLAINS DRIFTER Rockabilly
Wed. May 28 BLUE RHINO Jazz
280 GREEN ST., CAMBRIDGE
(617) 876-4655

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SOULFUL AMERICAN FOOD WITH SOUTHERN SUNDAY BRUNCH
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ICE COLD BEER · HOMEMADE PIES
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Continued from page 13

with Will Daly. At 9 p.m., "Dance Your Ass Off" DJ Hoff.

AXIS, Boston. At 10 p.m., DJ Nailz. Tasty & Taner K spinning vocal and progressive house.

BARKING CRAB, Boston. Lee Beckett Band.

THE BEACHCOMBER, Quincy. Fast Times.

BILL'S BAR, Boston. Patrick McAloon, Renata, Dave Cain.

BLARNEY STONE PUB, Dorchester. 80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOB THE CHEF'S, Boston. Joe Bargar & the Soul Providers.

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BUCK MULLIGAN'S, West Roxbury. R n B and commercial dance with DJ George.

THE BURREN, Somerville. Back Room: Swingin' Johnsons. Front Room: Irish Session.

BUZZ BOSTON EUROPA, Boston. "Absolute" house & trance with DJ Stezo.

CANTAB LOUNGE/THIRD RAIL, Cambridge. New Day.

CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Oen Kennedy. Boys Suck.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.

CLUB PASSIM, Cambridge. Owen Plant.

COMMON GROUND, Allston. "Love Night," 80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.

DICK'S LAST RESORT, Boston. Classic Trax.

EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

ENCORE, Boston. Michelle Currie.

THE ENORMOUS ROOM, Cambridge. Rare groove & hip-hop with Hua Hsu.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

EVOS ARTS, Lowell. "Open Jazz Jam" with Ben Ricker Quartet.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.

THE FIREPLACE, Brookline. At 9:30 p.m., Rob Mitzner Trio.

GREEN BRIAR, Brighton. DJ Stelah.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. Dwight Richer Band.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. Robert Walter's 20th Congress, Will Bernard, Benevento/Russo Duo.

HENNESSY'S, Boston. Me & Julio.

HOUSE OF BLUES, Cambridge. Vince Welnick, Gent Treadly.

THE INDEPENDENT, Somerville. Ray Greene Duo.

JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.

JOHNNY D'S, Somerville. 5 O'Clock Shadow.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringali. Downstairs: Me & Julio.

THE KELLS, Allston. "Dance Party" with DJ Edgar.

KENDALL CAFE, Cambridge. Jess Tardy, Unlikely Cowboys, Pierce Woodward.

KENNEDY'S MID-TOWN, Boston. Joe Carson.

KIRKLAND CAFE, Somerville. Curbys, Exit 27, Lusting Kay.

LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.

LES ZYGOMATES, Boston. Steve Langone Trio.

LIMBO, Boston. Evan Goodrow Band.

LIZARD LOUNGE, Cambridge. Miracle Orchestra.

LUCY'S, Brookline. Matt Aronoff's Jazz Trio.

LUPO'S HEARTBREAK HOTEL, Providence, RI. Garage a Trois.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MATRIX, Boston. "Club Candela" Noche Latina with DJ Michael Mercado.

MATT MURPHY'S, Brookline. "Jazz Session" with G. Farmer.

MIDDLE EAST, Cambridge. Upstairs: Beatings, Officer May, Mobius Band, Autumn Rhythm. Downstairs: Prick, Ether, White Light Motorcade.

MIDWAY CAFE, Jamaica Plain. "Dyke Night."

MILKY WAY, Jamaica Plain. Pee Wee Fist, Fritter, Kill Henry Sugar.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Oman.

ORLEANS, Somerville. DJ Ren Justice.

THE PALLADIUM, Worcester. Immolation, Grave, Goatwhore, Crematorium.

PARADISE LOUNGE, Boston. Benders.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.

THE PLACE, Boston. Greg Lutrell.

PRAVDA 116, Boston. DJ David Mee.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. DJ Minola.

THE RACK, Boston. Brass Kickin' Horns, Sugarfoot.

REGATTABAR, Cambridge. At 8:30 p.m., Donal Fox, Stefon Harris.

RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. "Soca Thursday" with DJ Quinton.

RIVER GODS, Cambridge. "For Real-2-Real" electro, funk & 80s flashback with Dali & Ross.

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.

RYLES, Cambridge. Dave Osoff & Mosaic, Vykki Vox.

SCULLERS, Boston. Phil Woods Quintet.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Zack Smith.

SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

SUR, Boston. Hip-hop, R &B, and Reggae with and DJ Renell.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. Electrolux, Stacy Queen Band.

TOP OF THE HUB, Boston. Bob Nieske Trio.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Medea Connection, Black Helicopter, Meaghan McLaughlin, Losing Hand.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R & B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversity Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. DJ JCO.

WEST STREET GRILLE, Boston. "Late Night Lounge."

WONDER BAR, Allston. Grant Langford Quartet.

ZEITGEIST GALLERY, Cambridge. At 8:30 p.m., Smorgasbord. At 10:30 p.m., Mark Geary, Brendan O'Shea, Kevin O'Rourke.

ZUZU, Cambridge. Frank Black.

MATCHBOOK ROMANCE *play the Middle East on Tuesday.*

comedy

THURSDAY 22

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 8 p.m., "Fun House Comedy Showcase" with Corey Manning.

CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., Improv Comedy with Faces for Radio.

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.

COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntire, Janet Cormier, Kevin Carson, Eric Riley Moore, Joe Huang, Deb Farrar-Parkman, Josh Grisetti.

IMPROV ASYLUM, Boston. At 8 p.m., "Jihad to be There."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Micetro." At 10 p.m., "The Great and Secret Comedy Show."

NICK'S COMEDY STOP, Boston. At 8:30 p.m., Joe Yannetty, All Star Comedy.

FRIDAY 23

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Underground Comedy Showcase" with Kenny Z, Greg Johnson.

BOSTON PLAYWRIGHTS' THEATRE, Boston. At 11 p.m., the Underkroft Comedy Troupe.

COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Dane Cook.

COMEDY STUDIO AT HONG KONG, Cambridge. Barafunde, Dave Greenberg, Mike Romponi.

IMPROV ASYLUM, Boston. At 8 and 10 p.m., "Jihad to be There."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Radio Hour." At 10 p.m., "TheatreSports."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 8 p.m., Jimmy Tingle, Don White.

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Joe Yannetty, Stacey Pema, Steve Scarlo.

NICK'S KOWLOON, Saugus. At 8 and 10 p.m., Al Ducharme, Bernadette Pauley, John Turco.

SATURDAY 24

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Stand-Up Showcase" with Dick Doherty.

COMEDY CONNECTION, Boston. At 8, 10:15 p.m. and midnight, Dane Cook.

COMEDY STUDIO AT HONG KONG, Cambridge. Julie Barr, Tissa Hami, Steve Calechman, Dave Greenberg, Tim Fenn, Abe Smith.

EMERALD ISLE, Dorchester. At 8:30 p.m., Tom Gilmore, Mark Scalia.

FRED ASTAIRE DANCE STUDIO, (617-308-6421), 361 Newbury St., Boston. At 8 p.m., "Improv Foundry's Improv Comedy Show."

IMPROV ASYLUM, Boston. At 6, 8 and 10 p.m., "Jihad to be There."

IMPROVBOSTON THEATRE, Cambridge. At 6 p.m., "ImprovBoston Family Show." At 8 and 10 p.m., "ImprovBoston Mainstage."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 8 p.m., "Jimmy Tingle and Friends."

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Mike Pettit, Ted Barrett, Steve Scarlo.

NICK'S KOWLOON, Saugus. At 8 and 10 p.m., Al Ducharme, Bernadette Pauley, John Turco.

NICK'S MAUI, Brockton. Jim McCue, Carolyn Plummer, E.J. Murphy.

SUNDAY 25

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Wild Comedy Open Mic Night" with Greg Rodrigues.

CHARLES PLAYHOUSE, (617-426-6912), 74 Warrenton St., Boston. At 8 p.m., "Comedy Fiasco."

COMEDY CONNECTION, Boston. At 7 p.m., Dane Cook.

COMEDY STUDIO AT HONG KONG, Cambridge. Sam Walters, Late Night Players, Hugh Chatfield, Jason Roberts, Charlie Daly, Tissa Hami, Tammy Two-Tone.

IMPROV ASYLUM, Boston. At 8 p.m., "Jihad to be There."

IMPROVBOSTON THEATRE, Cambridge. At 7 p.m., "Sgt. Culpepper's Improvisational Jamboree."

MONDAY 26

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8 p.m., "Amateur Showcase" with Kevin Knox.

LIZARD LOUNGE, Cambridge. At 7 p.m., "Lizard Lounge Comedy Hour Open Mic" with Kim Davis.

TUESDAY 27

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

WEDNESDAY 28

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Don Gavin, Harrison Stebbins.

COMEDY STUDIO AT HONG KONG, Cambridge. Tony V, Kelly MacFarland, Stefan Frey, Nicole Luparelli, Nina Tamburello, Al Klemick, Winston Kidd.

IMPROV ASYLUM, Boston. At 8 p.m., "Jihad to be There."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Hump: Wednesday Night Fringe Series."

JAKE IVORY'S (617-247-1222), 9 Lansdowne St., Boston. At 7 p.m., "Leukemia & Lymphoma Society Benefit" with Carolyn Plummer, Chris Foltz, Tim Kaelin, Tim McIntyre, Tony Moschetto, and Kelly MacFarland.

THURSDAY 29

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 9 p.m., "The Funhouse" with Corey Manning.

CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., Improv Comedy with Faces for Radio.

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.

COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntire, Erin Judge, Brian Gordon, Mike Tannian, Malissa Hunt.

IMPROV ASYLUM, Boston. At 8 p.m., "Jihad to be There."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Micetro." At 10 p.m., "The Great and Secret Comedy Show."

NICK'S COMEDY STOP, Boston. At 8:30 p.m., Kevin Knox, All Star Comedy.

concerts

POPULAR

THURSDAY 22

DOGSMACK, COLD, AND BREAKING BENJAMIN perform at 7 p.m. at the Tweeter Center, 885 South Main St., Mansfield. Tickets $28.75-$35.25; (617) 931-2000.

FRIDAY 23

JORRIT DIJKSTRA, CURT NEWTON, & SOO JUNG KAE perform at 8 p.m. at the Artists-At-Large Gallery, 37 Everett St., Boston. Tickets $8; (617) 276-3223.

KEITH HAMPTON performs at the Welcome Grounds Coffee House, 404 Washington St., Brighton. Tickets $5; (617) 427-4470 ext. 423.

SATURDAY 24

BECK AND THE BLACK KEYS perform at 8 p.m. at the FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $35-$40; (617) 931-2000.

BILL BUMPUS performs songs of Joe Hill at 7 p.m. at the Lucy Parsons Center, 549 Columbus Ave., Boston. Free; (617) 267-6272.

AJ CROWE, SHRUBS, AND EMILY GROGAN perform at 2 p.m. at Jimmy Tingle's Off Broadway, 255 Elm St., Somerville. Tickets $6; (617) 591-1616.

BEN FOLDS, JOHNNY MARR & THE HEALERS, RHETT MILLER, AND FICTION PLANE perform at 4 p.m. at the MDC Hatch Shell, Charles River Esplanade, Boston. Free; (800) 352-9250.

SCHNAUBELTS, NAVY, COUNTDOWN, MASCULINE FEMININE, MS. DOMINICA K, AND DJ PHILOMINA perform at 8 p.m. at the Berwick Research Institute, 14 Palmer St., Roxbury. Tickets $7; (617) 442-4200.

SUNDAY 25

BECK, GOOD CHARLOTTE, JACK JOHNSON, BLUR, SALIVA, DROPKICK MURPHY'S, EVANESCENCE, AFI, SEETHER, USED, FINCH, DONNAS, INTERPOL, AND HED(pe) perform at 1 p.m. at the Tweeter Center, 885 South Main St., Mansfield. Tickets $25-$65; (617) 931-2000.

ROGERS SISTERS, GOLD, VIM, AND GOAT OF ARMS perform at 9 p.m. at the Berwick Research Institute, 14 Palmer St., Roxbury. Tickets $7; (617) 442-4200.

TUESDAY 27

FLEETWOOD MAC performs Tues.-Wed. at 8 p.m. at the Worcester Centrum, 50 Foster St., Worcester. Tickets $49.50-$125; (617) 931-2000.

WEDNESDAY 28

FLEETWOOD MAC. See listing for Tues.

THURSDAY 29

MARK GEARY, BRENDAN O'SHEA, AND KEVIN O'ROURKE perform at 10:30 p.m. at the Zeitgeist Gallery, 1353 Cambridge St., Cambridge. Tickets $7; (617) 876-6060.

LOUISE GRASMERE performs at 7:30 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Tickets $10; (781) 648-6220.

ROBERT LABAREE, JERRY LEAKE, JONATHAN "JAUNITO" PASCUAL, AND BILL LOWE present "Cultural Constructions: Turkey Meets North India Meets Andalusia Meets American Free Jazz" at 8 p.m. at the Tremont Theater, 276 Tremont St., Boston. Tickets $10; (617) 338-4274.

concerts

CLASSICAL

THURSDAY 22

BOSTON POPS CONDUCTED BY KEITH LOCKHART presents "All That Jazz" at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15-$67; (617) 266-1200.

SUSANNA CORTESIO performs violin works by Brahms, Stravinsky, Beethoven, Alan Ridout, and Bartók at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.

KARYN LEVITT performs vocal works by Puccini, Tosti, Respighi, and Satie at 2 p.m. at the Boston Public Library's Rabb Lecture Hall, Copley Sq., Boston. Free; (617) 536-5400.

NEW ENGLAND CONSERVATORY FACULTY perform works by Rodney Lister, Charles Ives, Arthur Berger, Charles Ruggles, Michael Finnissy, and Milton Babbitt at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

FRIDAY 23

BOSTON POPS CONDUCTED BY JOHN WILLIAMS performs Mozart's Violin Concerto No. 3, with Tamara Smirnova, and film music from *Richard III*, *Citizen Kane*, *Indiana Jones*, and *Harry Potter* at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15-$67; (617) 266-1200.

CONCORD ORCHESTRA CONDUCTED BY RICHARD PITTMAN performs the Overture to Reznicek's *Donna Diana*, Johann Strauss's *Wein, Weib, Gesang* Waltz, the Dance of the Seven Veils from Richard Strauss's *Salome*, Prokofiev's *Cinderella* Suite No. 2, and selections from Cole Porter's *Kiss Me Kate* Fri.-Sat. at 8 p.m. at 51 Walden St., Concord. Tickets $18; (978) 369-4967.

JOHN CUMMINS gives an organ recital at 12:15 p.m. at Trinity Church, Copley Sq., Boston. Free; (617) 536-0944 ext. 212.

NEW SCHOOL OF MUSIC FACULTY perform works by Brahms, Bach, and Piazzolla at 7:30 p.m. at the New School of Music, 25 Lowell St., Cambridge. Free; (617) 492-8105.

SATURDAY 24

"MEASURE FOR MEASURE: SHAKESPEARE IN MUSIC," with works by Vaughan Williams, Richard Strauss, Rachmaninov, Korngold, Schubert, Berlioz, and Finzi and a world premiere by Kenji Bunch, is presented by Jennifer Aylmer, William Sharp, Yehuda Hanani, Elisan Avni, and Sigourney Weaver at 6 p.m. at Tanglewood, Ozawa Hall, 297 West St., Lenox. Tickets $25-$30; (800) 843-0778.

NEW ENGLAND CONSERVATORY YOUTH PHILHARMONIC ORCHESTRA CONDUCTED BY BENJAMIN ZANDER performs Ravel's *La valse*, the Elgar Cello Concerto, with Ethan Philbrick, and Bartók's *Concerto for Orchestra* at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $10, $5 for students, seniors; (617) 536-2412.

CONCORD ORCHESTRA CONDUCTED BY RICHARD PITTMAN. See listing for Fri.

SUNDAY 25

BOSTON POPS CONDUCTED BY KEITH LOCKHART presents "An American Salute" at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15-$67; (617) 266-1200.

CAMBRIDGE COMMUNITY CHORUS performs Purcell's *Dido and Aeneas* and Schubert's Mass in G at 4 p.m. at MIT's Kresge Auditorium, 84 Mass. Ave., Cambridge. Suggested donation $5; (617) 876-2877.

TUESDAY 27

BOSTON POPS CONDUCTED BY JOHN WILLIAMS presents "Evening at Pops" Tues.-Wed. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15-$67; (617) 266-1200.

NEW ENGLAND CONSERVATORY SCHOOL STRING CHAMBER ORCHESTRA AND YOUTH CHORALE perform at 7:30 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $10, $5 for students, seniors; (617) 536-2412.

SALTARELLO performs works by Handel, Telemann, Rameau, and Purcell at 12:15 p.m. at King's Chapel, corner of School and Tremont Sts., Boston. Suggested donation $2; (617) 227-2155.

WEDNESDAY 28

VOICES RISING perform at 12:15 p.m. at the Cathedral Church of St. Paul, 138 Tremont St., Boston. Suggested donation $2; (617) 482-4826 ext. 1103.

BOSTON POPS CONDUCTED BY JOHN WILLIAMS. See listing for Tues.

THURSDAY 29

BOSTON POPS CONDUCTED BY BRUCE HANGEN presents "Swing Night" at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15-$67; (617) 266-1200.

EXTENSION WORKS performs works by Marti Epstein, Robert Carl, John McDonald, Arthur Levering, and Elliott Schwartz at 8 p.m. at MIT's Killian Hall, 160 Memorial Dr., Cambridge. Tickets $10, $5 for students, seniors; (617) 497-8693.

FRANK BLACK *plays a two-night solo stand at Zuzu beginning next Thursday, May 29; advance tickets are available only at the bar.*

dance

PERFORMANCE

THURSDAY 29

"RAW DANCE" presents works by Boston Ballet and Boston Ballet II members Viktor Plotnikov, Gianni Di Marco, Yury Yanowsky, Alexander Ritter, Andrea Schermoly, Nicholas Mishoe, and Shane Gottdenker at 8 p.m. at the Boston Center for the Arts' Cyclorama, 539 Tremont Street, Boston. Tickets $18; (617) 426-2787.

REBECCA RICE DANCE COMPANY performs *The Allis Vignettes* at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Tickets $20, $15 for students, seniors; (617) 577-1400 ext. 10.

PARTICIPATORY

THURSDAY 22

EXPERIENCED INTERNATIONAL FOLK DANCE is at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Tickets $7, $4 for students; (781) 662-7475.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.

TANGO DANCE is at 8:15 p.m. (lesson at 7:30 p.m.) at Karoun, 839 Washington St., Newton. Tickets $5-$10; (617) 771-2554.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8:30 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12 before 10 p.m.; $8 after 10 p.m.; (617) 876-9330.

FRIDAY 23

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.

DOUBLE DANCE: ENGLISH COUNTRY DANCING AND CONTRADANCING is at 7 p.m. at St. John's Methodist Church, 80 Mount Auburn St., Watertown. Suggested donation $6; (781) 324-7355.

ENGLISH COUNTRY DANCE is from 7:30 to 9:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $4, $2 for students; (781) 662-6710.

INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $7, $4 for students; (781) 662-7475.

SAM RAY'S BRAZILIAN BALLROOM is at 8 p.m. at Ryles Jazz Club, 212 Hampshire St., Cambridge. Tickets $10; (617) 876-9330.

SANGRIA AND SALSA is at 6 p.m. at Sophia's,

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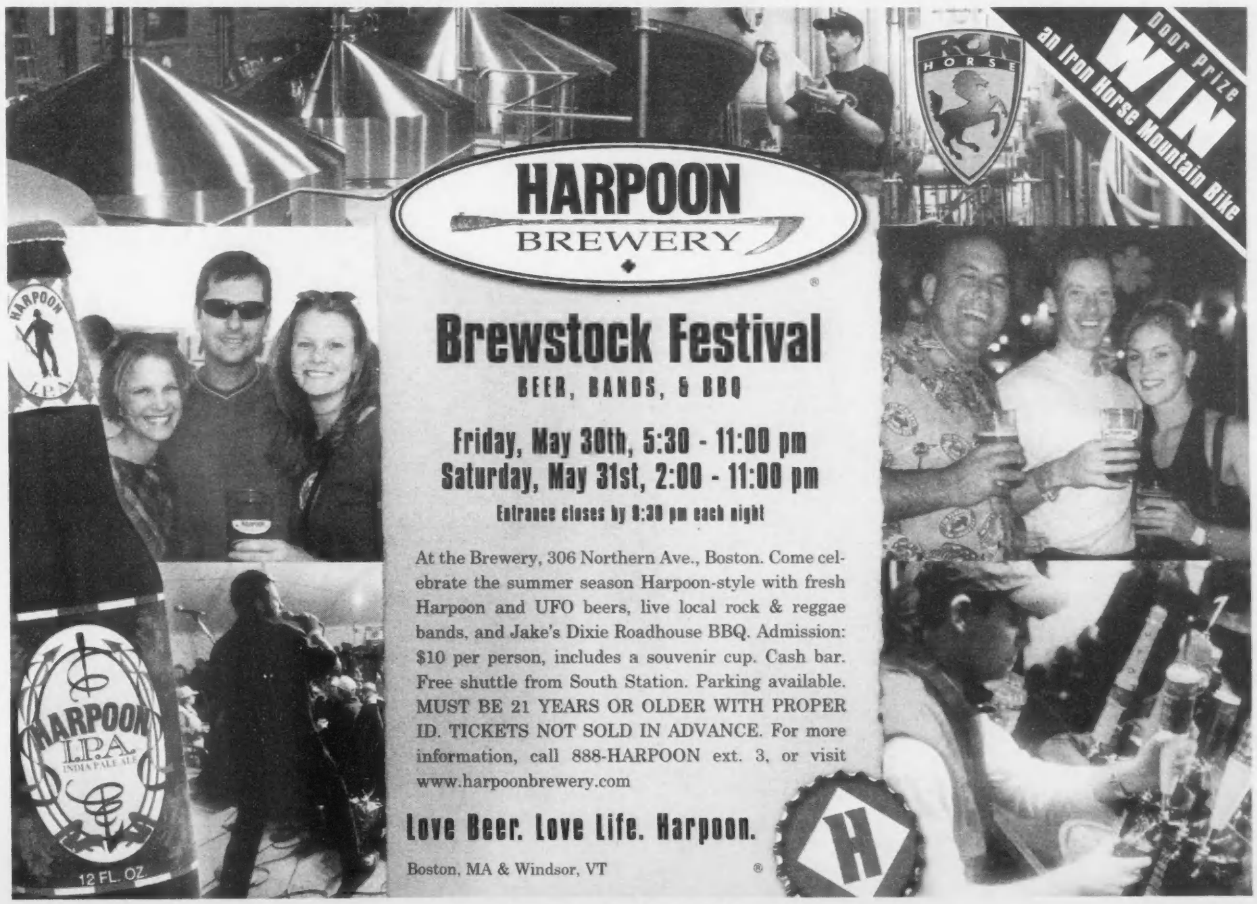
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Continued from page 15

1270 Boylston St., Boston. Tickets: $10. (617) 351-7000.

SUPERSHAG DANCE PARTY is from 9 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets: $12. (781) 894-7424.

TRADITIONAL NEW ENGLAND SQUARE AND CONTRA DANCE with live fiddle and keyboard music and caller Cammy Kaynor is at 8 p.m. at Appalachian Mountain Club Headquarters, 4 Joy St., Boston. Tickets: $8. (617) 876-0715.

"VIERNES CON CLAVE" SALSA DANCE is at 8:30 p.m. at the Brazilian Cultural Center of New England, 310 Webster Ave., Cambridge. Tickets: $10, $8 before 10 p.m., $6 for students. (617) 547-5343.

SATURDAY 24

GAY AND LESBIAN CONTRA DANCE is from 7:30 to 11 p.m. at the First Unitarian Universalist Church, Centre and Eliot Sts., Jamaica Plain. Tickets: $6, $5 before 8 p.m. (617) 522-2216.

RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets: $12. (617) 876-9330.

SUNDAY 25

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets: $4-$8. (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 7:30 to 11 p.m. with instruction at 7 p.m. in MIT's Lobdell Dining Hall (second floor), 84 Mass. Ave., Cambridge. Tickets: $1. (617) 253-3655.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets: $3, $2 for students. (617) 484-3267.

MAMBO SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets: $15, $12 for students. (617) 524-2753.

WEPA SALSA SUNDAY DANCE is from 8 p.m. to midnight at Fred Astaire Dance Studio (fourth floor), 100 Mass. Ave., Boston. Tickets: $10. (617) 388-0925.

MONDAY 26

BULGARIAN BALKAN DANCING is at 7:30 p.m. at Green Street Dance Studios, 185 Green St., Cambridge. Tickets: $12. (617) 840-2362.

ISRAELI FOLK DANCE is from 8 to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets: $4, $3 for students. (617) 484-4282.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets: $7. (781) 272-0396.

SCOTTISH COUNTRY DANCE is at 9:15 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets: $6, $3 for students. (617) 661-5899.

TUESDAY 27

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets: $7. (781) 246-9663.

CONTRA DANCE is at 8 p.m. at the MIT Student Center, 84 Mass. Ave., Cambridge. Tickets: $5. (617) 253-FOLK.

ENGLISH COUNTRY DANCE is at 7:30 at the First Unitarian Universalist Church, Centre and Eliot Sts., Jamaica Plain. Tickets: $5. (781) 891-3296.

WEDNESDAY 28

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets: $6. (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets: $8, $3 for students. (781) 662-6710.

ISRAELI DANCE is at 7:30 p.m. in the Lobby of MIT's Building 13 (second floor), 77 Mass. Ave., Cambridge. Free. (617) 253-3655.

SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets: $10, $2 for lesson. (617) 513-7001.

TANGO BREAK is at 8:30 p.m. at the VFW Mount Auburn Post, 686 Huron Ave., Cambridge. Tickets: $5. (617) 699-6246.

THURSDAY 29

EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.

NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.

SCOTTISH COUNTRY DANCE. See listing for previous Thurs.

SWING DANCE. See listing for previous Thurs.

TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

GODSMACK *play the Tweeter Center in Mansfield this Thursday, May 22.*

events

THURSDAY 22

ARGENTIAN NIGHT with music and dance is at 8 p.m. at the Jorge Hernandez Cultural Center, 85 West Newton St., Boston. Tickets: $15. (617) 697-1736.

PUNK ROCK AEROBICS is at 6:30 p.m. at the Zeitgeist Gallery, 1353 Cambridge St., Cambridge. Tickets: $7. (617) 876-6060.

FRIDAY 23

MULTI MEDIUMS III: AN EVENING OF PHOTOGRAPHY & MUSIC with photographs by Tufts University students and music by Bajuco and Sonic Explorers is at 7 p.m. at the First Parish Church, 3 Church St., Cambridge. Tickets: $7. (617) 620-9926.

NORTH END BY FOOT TOUR is Fri.-Sat. at 2 p.m. at Samuel Adams statue at Faneuil Hall, Congress St., Boston. Tickets: $9. (617) 367-2345.

VICTORIAN BACK BAY BY FOOT TOUR is Fri.-Sun. at 10 a.m. at Trinity Church, facing Copley Sq., Boston. Tickets: $9. (617) 367-2345.

SATURDAY 24

GHOSTS & GRAVESTONES OLD TOWN TROLLEY TOUR departs Fri.-Sat. at 6:30, 7:15, and 8:30 p.m. from the Old Town Trolley Stop, across from the Aquarium, Atlantic Ave., Boston. Tickets: $30, $18 for children. (617) 269-3625.

SOUTH END BY FOOT TOUR is Sat.-Sun. at 10 a.m. at entrance to Southwest Corridor Park, Dartmouth St., across from Back Bay Station, Boston. Tickets: $9. (617) 367-2345.

NORTH END BY FOOT TOUR. See listing for Fri.

SUNDAY 25

BOSTON UNDERGROUND BY FOOT TOUR is at 2 p.m. at Samuel Adams statue at Faneuil Hall, Congress St., Boston. Tickets: $10. (617) 367-2345.

"LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" perform at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets: $15, $10 for children under 12. (978) 927-3677.

MEMORIAL DAY WALKING TOUR with Charles Coe is at 2 p.m. at the Historic Forest Hills Cemetery, 95 Forest Hills Ave., Jamaica Plain. Tickets: $5. (617) 524-0128.

MISSION HILL BY FOOT TOUR is at 2 p.m. at the Roxbury Crossing T-stop, Columbus Ave. and Tremont St., Boston. Tickets: $10. (617) 367-2345.

GHOSTS & GRAVESTONES OLD TOWN TROLLEY TOUR. See listing for Fri.

MONDAY 26

"HEROES, HISTORY & HORTICULTURE" is a walking tour with Matthew Willey at 2 p.m. at the Mt. Auburn Cemetery, 580 Mt. Auburn St., Cambridge. Tickets: $8. (617) 547-7105.

"HEROES, HISTORY, & HORTICULTURE GUIDED WALKING TOUR" is at 2 p.m. at Mt. Auburn Cemetery, 580 Mt. Auburn St., Cambridge. Tickets: $8. (617) 547-7105.

TUESDAY 27

WINE TASTING: PASO ROBLES with Geoffrey Fallon is at 6 and 8 p.m. at Les Zygomates, 129 South St., Boston. Tickets: $25. (617) 542-5108.

WEDNESDAY 28

MOBIUS 25th ANNIVERSARY FESTIVAL OF PERFORMANCES is Wed.-Thurs. at 8 p.m. at Mobius, 354 Congress St., Boston. Tickets: $15, $10 for students, seniors. (617) 542-7416.

THURSDAY 29

PUNK ROCK AEROBICS is at 5:30 p.m. at the Zeitgeist Gallery, 1353 Cambridge St., Cambridge. Tickets: $7. (617) 876-6060.

MOBIUS 25th ANNIVERSARY FESTIVAL OF PERFORMANCES. See listing for Wed.

benefits

THURSDAY 22

COMMUNITY LEADERSHIP AWARDS DINNER TO BENEFIT FRANCISCAN HOSPITAL FOR CHILDREN with Steve Palermo, Natalie Jacobson, Tim Wakefield, and more is at 6 p.m. at the Westin Hotel, 10 Huntington Ave., Boston. Tickets: $250. (617) 254-3800 ext. 1414.

FRIDAY 23

"INFERIOR DESIGNS" TO BENEFIT BOSTON TENANT COALITION with Ill Kings, the Foundation, DJ Flip, Mel King, Felix Arroyo, Chuck Turner, and Roxanne McKinnon is at 9 p.m. at the Milky Way, 405 Centre St., Jamaica Plain. Tickets: $10. (617) 524-3740.

WEDNESDAY 28

"A NIGHT OF COMEDY TO BENEFIT THE LEUKEMIA AND LYMPHOMA SOCIETY" features performances by Carolyn Plummer, Chris Foltz, Tim Kaelin, Tim McIntyre, Tony Moschetto, and Kelly MacFarland, plus an open bar, beginning at 7 p.m. at Jake Ivory's, 9 Lansdowne St., Boston. Tickets: $30. (617) 247-1222.

"JAMMIN' FOR JUSTICE" TO BENEFIT ALTERNATIVES FOR COMMUNITY & ENVIRONMENT with food, music, and a silent auction is at 6 p.m. at Sophia's, 1270 Boylston St., Boston. Suggested donation: $50. (617) 442-3343 ext. 32.

MULTIMEDIA CELEBRATION TO BENEFIT PROJECT: THINK DIFFERENT with performances, an auction, art installations and more is at 6 p.m. at the Paradise Rock Club, 969 Comm. Ave., Boston. Tickets: $25. (617) 320-6433.

gay & lesbian

THURSDAY 22

OVER 30 MULTICULTURAL LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free. (617) 354-8807.

SATURDAY 24

CLUB HOLLYWOOD LESBIAN DANCE NIGHT is from 10 p.m. to 2 a.m. at Club Hollywood Boston, 41 Essex St., Boston. Tickets: $8. (617) 417-0166.

GUITAR LESSON is at Sat. at 4 p.m. and Wed. at 5:30 p.m. at the Dance Complex, 536 Mass. Ave., Cambridge. Sliding scale. (800) 428-4095.

MONDAY 26

LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free. (617) 354-8807.

LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass. Ave., 3rd floor, Boston. Free. (617) 266-3349.

SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., third floor, Boston. Free. (617) 266-3349.

WEDNESDAY 28

GUITAR LESSON. See listing for Sat.

THURSDAY 29

OVER 30 MULTICULTURAL LESBIAN RAP. See listing for previous Thurs.

readings

THURSDAY 22

H.H. FULLER discusses his *It's a Wrap* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free. (617) 499-2000.

AL GOWAN discusses his *Zamora's Tattoo* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free. (617) 499-2000.

ALEX HAHN reads from his *Possessed: The Rise and Fall of Prince* at 6:30 p.m. at Borders, 10-24 School St., Boston. Free. (617) 557-7186.

JONATHAN SCHELL discusses his *The Unconquerable World: Power, Nonviolence, and the Will of the People* at 6 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free. (617) 661-1515.

DAN SHAUGHNESSY discusses his *Spring Training: Baseball's Early Season* at 5:30 p.m. at Quincy Market, 1 Faneuil Hall Marketplace, Boston. Free. (617) 720-1713.

SATURDAY 24

"CANDLELITE OPEN BARK POETRY NIGHT" with Deborah Priestly is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation: $3-$5. (617) 354-5287.

LITERARY CABERET with Sara Pearlstein, Melissa Goodrum, Puppetmaster Jake, and Stephanie Boylan is at 6 p.m. at the Zeitgeist Gallery, 1353 Cambridge St., Cambridge. Tickets: $7. (617) 876-6060.

"OPEN MIC AND POETRY SLAM" hosted by Valerie Lawson, Erin Feeney, and Len Germinara is at 7:30 p.m. at Daily Grind Coffeehouse, 23 Central Sq., Bridgewater. Donations: (508) 279-9952.

SUNDAY 25

AMAZON POETRY SLAM is at 7:30 p.m. at Ryles, 212 Hampshire St., Cambridge. Tickets: $8. (617) 876-9330.

LIZARD LOUNGE POETRY SLAM & JAM is at 7 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets: $5. (617) 547-0759.

POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., mezzanine floor front, Cambridge. Free. (617) 489-0519.

MONDAY 26

STONE SOUP POETRY OPEN MIC with Jack Powers is at 6 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation: $4. (617) 227-0645.

TUESDAY 27

"AGAPE POETRY OPEN MIC" is at 8 p.m. at Community Church of Boston, 565 Boylston St., Boston. $1 donation. (617) 489-0519.

ANNA MAXTED reads from her *Behaving Like Adults* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free. (617) 566-6660.

MATTHEW PEARLE, KARL IAGNEMMA, CHRISTOPHER CASTELLANI, MICHAEL LOWENTHAL, AND BENJAMIN CAVELL read from their work at 7:30 p.m. at the Attic Bar, 107R Union St., Newton. Free. (617) 244-6619.

PHIL ROBINSON reads from his *Charlie Big Potatoes* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free. (617) 566-6660.

MARILYN ZUCKERMAN, SUZANNE MATSON, AND KATHLEEN AGUERO read from their poetry at 7 p.m. at the Newton Free Library, 330 Homer St., Newton. Free. (617) 796-1360.

WEDNESDAY 26

NASEER H. ARURI discusses his *Dishonest Broker* at 7 p.m. at the First Parish Church, 3 Church St., Cambridge. Suggested donation: $6. (617) 492-5443.

BOSTON POETRY SLAM & OPEN MIC is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets: $3. (617) 354-2685.

THURSDAY 29

STEVE ALMOND reads from his *My Life in Heavy Metal* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free. (617) 566-6660.

ARTSNET POETRY SERIES with Elizabeth Thomas is at 6:45 p.m. at the West Roxbury Branch Library, 1961 Centre St., West Roxbury. (617) 325-3147.

LEAH HAGER COHEN reads from her *Heart, You Bully, You Punk* at 7 p.m. at the Brookline Booksmith, 279 Harvard St., Brookline. Free. (617) 566-6660.

STEPHEN McCAULEY reads from his *True Enough* at 7 p.m. at the Grub Street Office, 561 Windsor St., Somerville. Tickets: $12. (617) 623-8100.

LESLIE PERLOW discusses her *When You Say Yes and Mean No* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free. (617) 499-2000.

G. FRANCO ROMAGNOLI reads from his *A Thousand Bells at Noon: A Roman Guide to the Secrets and Pleasures of His Native City* at 12:30 p.m. at Borders, 10-24 School St., Boston. Free. (617) 557-7186.

talks

THURSDAY 22

"THE BIRTH OF LA NOUVELLE VAGUE: NO PAPA'S CINEMA" is a lecture by John Michalczyk at 6:30 p.m. at the French Library and Cultural Center, 53 Marlborough St., Boston. Tickets: $15. (617) 912-0400.

SATURDAY 24

"TRADIN' 4's WITH ERIC JACKSON: A HISTORY OF BOSTON JAZZ" is a discussion with Eric Jackson, Al Vega, Herb Pomeroy, Fred Taylor, Vincent Haynes, Carl Atkins, Mel Levine, Leonard Brown, and William Lowe at 2:30 p.m. at the Boston Public Library, Rabb Lecture Hall, Copley Sq., Boston. Free. (617) 536-5400 ext. 2285.

WEDNESDAY 28

"MAMMOGRAPHY, SCHMAMMOGRAPHY: THE POLITICS OF BREAST CANCER" is a lecture by Barbara Brenner at 6 p.m. at the Brookline Public Library, 361 Washington St., Brookline. Free. (617) 963-3925.

THURSDAY 29

"EMERGING POSSIBILITIES" is a lecture by Jeff Perkins at 10:30 a.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets: $2, $1 for seniors. (617) 547-6789 ext. 1.

"IRAQ & THE IMPERIAL GRAND STRATEGY" is a lecture by Noam Chomsky at the Pleasant Street Congregational Church, 75 Pleasant St., Arlington. Donations accepted: (781) 316-2018.

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JUNE 20-21 JIM GAFFIGAN

JULY 25TH CAROLINE RHEA

JULY 4TH JUST ADDED! JAMIE KENNEDY From "Malibu's Most Wanted"

ART LISTINGS

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

NEWBURY STREET/BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Fri., 10:30 a.m.-5:30 p.m.; Sat., 10:30 a.m.-5 p.m. Through June 21: "Lawrence Kupferman: Images of Boston."

ALIANZA GALLERY (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through June 9: "Geometrics in Glass."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through June 4: works by Graham Nickson

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through May 30: "Lynne Windsor: Pools, Reflections and Rainy Days."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m. Through May 29: "Bill Thompson: Roundabout."

BETH URDANG GALLERY (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m. to 4:30 p.m. Through May 31: "American Cubism: 1914-1946."

BILL'S BAR (617-421-3678), 55 Lansdowne St., Boston. Call for hours. Now on view: "Boston Tattoo Artists: Fat Ram, Kim, and Marcus."

BOSTON ARCHITECTURAL CENTER (617-262-5000), 320 Newbury St., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through June 1: "Designing the Rose."

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through May 22: "Kari Rhoads: Eyes of the Peacock." Through June 14: "Mass Art Continuum."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through May 24: "Francisco Benitez and Marilyn Rusackas. May 28-June 21: work by Carolyn Evans and Benjamin Long.

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. May 29-June 21: "Members Show."

DYANSEN GALLERY (617-262-4800), 132A Newbury St., Boston. Tues.-Wed., Sat., 10 a.m.-6 p.m.; Thurs., 10 a.m.-8 p.m.; Fri., Sun., noon-6 p.m. Ongoing: "Modern Masters," works on paper by Picasso, Matisse, and Chagall; "Dyansen Fine Art Auction."

FRENCH LIBRARY AND CULTURAL CENTER (617-266-4351), 53 Marlborough St., Boston. Tues.-Thurs., 10 a.m.-8 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Through May 31: "Tim Murley Fait Son Cinema: Original Renditions of Mythical French Film Posters."

GALERIE D'ORSAY (617-266-8001), 33 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through May 25: works by Bruno Zupan.

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through May 24: "Harriet Casdin-Silver: Holograms and Cyborgs"; "Sam Earle: Under the Big Top."

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through May 27: "Kelly Heaton: Dead Pelt"; "Frank Noelker: Portraits."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KAJI ASO GALLERY (617-247-1719), 40 St. Stephen St., Boston Tues.-Fri., 1-5 p.m. Through May 30: "Calligraphy Show."

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through June 14: "Conceived in Stone."

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m. Through May 28: "American Expressionism."

MILLER BLOCK GALLERY (617-536-4650), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through June 10: recent paintings by Greg Parker and Roland Flexner.

MPG (617-437-1596), 228 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through June 8: "Ann Christensen: New Work."

NEW ART ON NEWBURY (617-267-7727), 285 Newbury St., Boston. Tues.-Sun., 11 a.m.-6 p.m. Through June 15: "Pick Up the Next Whistler for a Song."

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through June 7: "Jane Smaldone: Portraits and Still Lifes"; "Jon Imber: Irish Interlude."

PUCKER GALLERY (617-267-9473), 171 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through June 23: works by Noriyasu Tsuchiya.

VICTORIA MUNROE FINE ART (617-523-0661) 59 Beacon St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Contemporary and historical drawings. Through June 14: "French Garden Drawings 17th-20th Centuries: Plans, Views, and Architecture."

SOUTH END

ARS LIBRI (617-357-4212), 560 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 11 a.m.-6 p.m. Through June 21: "Settlement."

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through July 3: "Abelardo Morell: Survey: 1987-2003"; "Jocelyn Lee: Portraits."

BROMFIELD ART GALLERY (617-451-3605), 27 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through May 24: "Tim Nichols: Rake's Progress." May 28-June 21: "Sachiko Akiyama: A Dream of Birds."

CLIFFORD-SMITH GALLERY (617-695-0255), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through May 24: works by Hannah Barrett.

DK PROJECTART (617-451-9100), 46 Waltham St., #216, Boston. Call for hours. Through June 25: "Quiet: States of Stillness."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 23 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through May 31: "Bert Antonio: New Paintings from Photo Collages."

HAMILL GALLERY OF AFRICAN ART (617-442-9204) 2164 Washington St., Boston. Wed.-Sat., noon-6 p.m. Through May 31: "African Currency."

KINGSTON GALLERY (617-423-4113), 450 Harrison Ave., Boston. Tues.-Sat., noon-5 p.m. Through May 24: "Barbara Moody: New Work."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Wed., Fri.-Sat., 11 a.m.-4 p.m. Through June 28: "Heidi Whitman: Brain Terrain."

OHT GALLERY (617-423-1677), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through May 24: "Ray Rapp: Strobe."

STUDIO SOTO (617-461-7686), 63 Melcher St., Boston. Fri.-Sat., 2-5 p.m. Through June 15: "Hold Still." Reception May 23, 7-9 p.m.

WILLIAM-SCOTT GALLERY PROVINCETOWN (508-487-4040), 439 Commercial St., Provincetown. Daily 11 a.m.-10 p.m. May 23-July 2: "Provincetown Season Preview Salon." Reception May 23, 7-9 p.m.

DOWNTOWN

ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Quin Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

BOSTON CITY HALL Scollay Square Gallery (617-635-3245). City Hall Plaza, Boston. Mon.-Fri., 9 a.m.-5 p.m. Through June 13: "To Ballinglen and Back: Boston Artists Respond to Rural Ireland."

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through May 31: "AZDD2A (Analog to Digital Digital to Analog)."

GALLERY KATZ (617-423-6328), 450 Harrison Ave., third floor, Boston. Tues.-Sat., 11 a.m.-6 p.m. Through May 31: "Tables/Chairs: Furniture Design Exhibition."

GOETHE-INSTITUT BOSTON (617-262-6050), 170 Beacon St., Boston. Mon.-Thurs., 10 a.m.-6 p.m. Through Aug. 31: "Pulse: Art, Healing and Transformation."

MARIO DIACONO GALLERY (617-560-1608), 500 Harrison Ave., Boston Tues.-Sat., 11 a.m.-5:30 p.m. Through June 27: "Thinking Without Words."

OSP GALLERY (617-778-5265), 450 Harrison Ave., #304, Boston. Tues.-Sat., 10 a.m.-5 p.m. Through May 31: works by Astrid Bowlby.

OTHER BOSTON NEIGHBORHOODS

ARTISTS FOUNDATION (617-464-3561), 516 E. Second St., South Boston. Sat., noon-5 p.m. Through May 31: "Gustavo Soto-Rova: Mitosis"; "Gayle Caruso: Silent Prayers"; "Lalla A. Essaydi: Echo of Silence."

THE CHELSEA CITY (617-884-9887), 173 Washington Ave., Chelsea. Mon.-Fri., 7 a.m.-noon; Sat., 9 a.m.-2 p.m. Through June 30: "Sylvia Stagg-Giuliano: Dispatches."

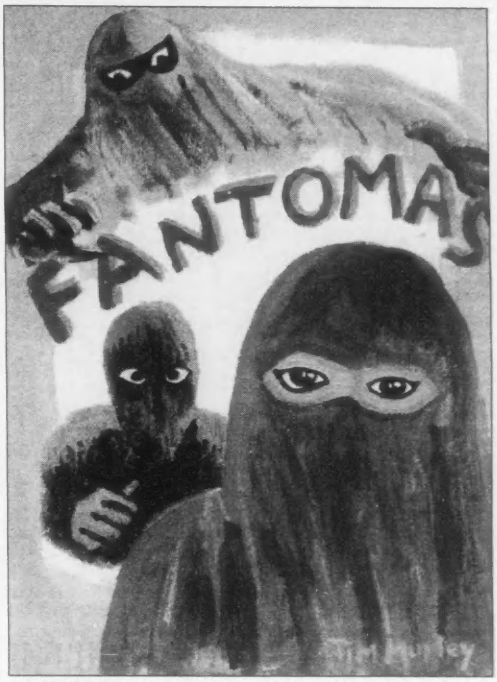
EGLESTON BRANCH LIBRARY (617-445-4340), 2044 Columbus Ave., Roxbury. Mon.-Tues., Thurs., 10 a.m.-6 p.m.; Wed., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through May 30: "Olmstead's Landscape Art: Sculpting the Emerald Necklace."

ELIAS FINE ART (617-783-1888), 120 Braintree St., Rear, Allston. Wed.-Sat., noon-5 p.m. May 22-July 26: "Christine Wallace: Patriotic Paintings." Reception May 22, 6-8 p.m.

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Wed.-Sat., noon-5 p.m.; Tues.-Thurs., 6-9 p.m. Through June 21: "Superpower."

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through June 14: "Gerry Perrino: Paintings."

MOBIUS (617-542-7416), 354 Congress St., Boston. Wed.-Sat., noon-5 p.m. Through May 24: "Margaret B. Tittemore: My Sister in Kazakhstan."



FANTOMAS *is part of "Fait son cinéma: Original Renditions of Mythical French Film Posters" by Tim Murley, on view through May 31 at the French Library and Cultural Center.*

PAZZO BOOKS (617-323-2919), 4268 Washington St., Roslindale. Sun., 11 a.m.-4p.m; Tues.-Thurs., 10 a.m.-7 p.m.; Fri.-Sat., 10 a.m.-9 p.m. Through June 30: works by Trista Batzer.

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through May 30: watercolors by P.J. Szufnarowski.

CAMBRIDGE/SOMERVILLE/WATERTOWN

ALL ASIA CAFE (617-497-1544), 354 Mass. Ave.,Cambridge. Call for hours. Through May 31: "Bob Smith: Denizens of Doton Bori Bridge!"; "Dave Tree: Rock & Roll Art."

ART INTERACTIVE (617-498-0100), 130 Bishop Allen Dr., Cambridge. Sat.-Sun., noon-6 p.m. Through July 6: "Origins."

BRICKBOTTOM GALLERY (617-776-3410), 1 Fitchburg St., Somerville. Thurs.-Sat., noon-5 p.m. Through June 28: "Unbuilt Visions."

CAMBRIDGE ART ASSOCIATION Kathryn Schultz Gallery (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through June 25: "National Prize Show."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. May 22-June 6: "Cambridge Public School's Spring Art Exhibit." Reception May 22, 6-8 p.m.

GALLERY AT BOSTON BIOMEDICAL RESEARCH INSTITUTE (617-658-7700), 64 Grove St., rear entrance, Watertown. Mon.-Fri., 8:30 a.m.-5 p.m. Through June 30: "Lisa Lawley: Cambodian Boats."

HURST GALLERY (617-491-6888), 53 Mt. Auburn St., Cambridge. Wed.-Sat., noon-6 p.m. Through June 28: "Vitrum Antiquorum."

MARK GALLERY (617-576-6275), 141 Huron Ave., Cambridge. Sat., noon-6 p.m.; Wed.-Fri., call for hours. Through June 20: "Dorothea Van Camp & Prilla Smith Brackett: Between."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through May 31: "Cambridge Comix Festival."

MOBILIA GALLERY (617-876-2109), 358 Huron Ave., Cambridge. Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through May 31: "Suzan Rezac: Jewelry"; "Gugger Petter: Woven Newspaper Tapestries."

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge. Mon.-Sun., noon-6 p.m. Ongoing: Group Show: 50 or more local artists.

SOPRAFINA (617-498-0999), 99 Beacon St., Somerville. Wed.-Sat., noon-6 p.m.; Sun., 1-5 p.m. Through June 1: paintings by Olga Antonova.

STEBBINS GALLERY (617-576-0131), 0 Church St., Cambridge. Fri., 1-4 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Through May 25: "Amy Cooper and Angela Rose: Vigorous Reassertion: An Interaction."

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through May 31: "Cambridge Comix Festival."

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Daily, 7 a.m.-10 p.m. Through May 31: "Cambridge Comix Festival."

UNIVERSITY PLACE GALLERY (617-876-0246), 124 Mt. Auburn St., Cambridge. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-3 p.m. Through June 25: "Cambridge Art Association National Prize Show."

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Mon.-Fri., 9 a.m.-4:30 p.m. Through May 30: "Ruth Kates & Students: Oil Paintings."

KANTAR FINE ARTS (617-332-7495), 382 Kenrick St., Newton. Tues.-Thurs., 11 a.m.-3 p.m. Through May 30: works by Albert Alcalay.

NEW ART CENTER IN NEWTON (617-964-3424), 61 Washington Park, Newtonville. Mon.-Fri., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through May 23: "The Ballad of Wires and Hands."

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through May 29: "Renia Platt: Sensations of Color."

PERRIN GALLERY (617-277-4357), 320A Harvard St., Brookline. Mon.-Fri., 10 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through June 8: "Jay Evans: Unsolicited Submissions."

SUBURBS: SOUTH

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through May 25: "TechArt."

SUBURBS: NORTH

ARTSPACE@16 (781-322-6851), 16 Princeton St., Malden. Call for hours. Through May 31: "Individualize."

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Wed.-Sun., 1-4 p.m. Through June 22: "CoN:StrucT:UreS."

ERLICH GALLERY (781-631-1202), 96 Washington St., Marblehead. Tues.-Sat., 10:30 a.m.-5:30 p.m., Sun., noon-5 p.m. Through May 31: works by George Nick; "Favorite Prints."

ESSEX ART CENTER (508-685-2343), 56 Island St., Lawrence. Tues.-Thurs., 10 a.m.-8 p.m.; Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m. Through June 27: "I.D."; "Taking Liberties."

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

MINGO GALLERY (978-927-5964), 252 Cabot St., Beverly. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-4 p.m. Through June 6: "Robert English: New Work."

NEWBURYPORT ART ASSOCIATION Sam Sargent Gallery (978-465-8769), 65 Water St., Newburyport. Mon.-Sat., 11 a.m.-5 p.m.; Sun., noon-5 p.m. Through May 28: "Jan V. Roy: Paintings & Prints." Reception May 22, 6-9 p.m.

PEARL STREET GALLERY (617-347-4000), 100 Pearl St., Chelsea. Call for hours. Through June 14: works by Carol Katz and Kim Katz.

RIVER GALLERY (978-356-1559), 4 Market St., Ipswich. Tues.-Sat., 11 a.m.-5 p.m. Through May 31: "Colleen Kidder, Suzanne Crocker: Landscapes."

SUBURBS: WEST

ARLINGTON CENTER FOR THE ARTS Tufts Street Gallery (781-648-6220), 41 Foster St., Arlington. Mon.-Fri., 9 a.m.-6 p.m. Through June 6: "Jonathan Singer: Digital Prints."

CENTER FOR THE ARTS IN NATICK (508-647-0097), 31 Main St., Natick. Mon.-Sat., noon-6 p.m.; Sun., noon-2 p.m. Through May 30: "Close to Home: Nature/Nurture." Through June 2: monotype prints by Clara Kent Dennison.

CLARK GALLERY (781-259-8300), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through May 22: "Jacqueline Bishop: Terra"; "Ruth Bauer: A Room by the Ocean: New Paintings." May 27-June 26: new paintings by Julia Zanes and Donald Saaf. Reception May 29, 5-7 p.m.

CAPE COD

ERNDEN FINE ART GALLERY (508-487-6700), 397 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. May 23-June 9: "Gallery Artists Group Exhibition."

FINE ARTS WORK CENTER (508-487-9960), 24 Pearl St., Provincetown. Mon.-Fri., 10 a.m.-5 p.m. Through May 26: "Former Fellows Exhibition." May 28-June 9: works by Philip Malicoat and Jim Forsberg.

LYMAN-EYER GALLERY (508-487-3937), 349 Commercial St., Provincetown. Tues.-Fri., 1-6 p.m.; Sat., 11 a.m.-7 p.m.; Sun., 1-4 p.m. Through May 29: "Spring Salon."

PROVINCETOWN ART ASSOCIATION AND MUSEUM (508-487-1750), 460 Commercial St., Provincetown. Daily, noon-5 p.m., Fri.-Sat., noon-10 p.m. Suggested donation $5, $2 for seniors. Through June 15: Mary Fassel retrospective.

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Ongoing: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."

TRISTAN GALLERY (508-487-3939), 148 Commercial St., Provincetown. Daily, 11 a.m.-10 p.m. Through June 4: "6th Year Anniversary Exhibition."

museums

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2. Fri., Sun., Tues., 1-5 p.m.; Thurs., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "Armenian Musical Traditions"; "The Bedoukian Family Collection"; "Moses Hadji Gulesian: An Armenian Visionary." Through July 29: "Rugs and Regalia: Armenian Carpets and Wedding Costumes"; "Armenian Magical Practices." Through Oct. 26: "Colors of Genocide: The Art of Bergie Missakian."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through June 15: "Debra Olin: Around My Heart." Through June 16: "Rotations: Recent Acquisitions." Through Sept. 7: "Doubletake"; "Rotations: A Room for Tomita."

BOSTON BEER MUSEUM AND VISITORS' CENTER (617-522-9080), 30 Germania St., Jamaica Plain, Tours Thurs.-Fri. at 2 p.m.; Sat. at noon, 1, and 2 p.m. Admission $2. View two centuries of beer memorabilia and learn about the brewing process.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m. Through June 27: "Black Books: The First African American Authors." May 28-June 30: "Bread and Wine."

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $5, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "The Cape Takes Shape": "What About Whales?"

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $7; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $8, $7 for children 2 to 15 and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOMSci challenge" from 3-5 p.m. on Fri. and 2-4 p.m., Sat.-Sun.;"Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "AirPlay: The Wonders of Wind & the Inflatable Art of Jon Goldman," "Boats Afloat," featuring an 800-gallon Channel tank; "Arthur's World"; characters and settings from the PBS series, "Japanese House," a two-story house from Kyoto; "Bubbles," and "Construction Zone!," a kid-sized indoor Big Dig-inspired construction site. Through June 1: "Alice's Wonderland."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past"; "Through the Eyes of Baystaters: Massachusett's Experience in the Civil War."

CURRIER MUSEUM OF ART (603-669-6144), 201Myrtle Way, Manchester, NH. Mon., Wed., Fri. Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m. Sat., 10 a.m.-5 p.m. Admission $5, $4 for students, seniors, free for children under 18. Through June 16: "Jan Miense Molenaer: Painter of the Dutch Golden Age."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for students, seniors, and children. Ongoing: "Cindy Sedlmeyer: This is Not a Cloud." Through Aug. "Bryan Nash Gill: Blow Down"; "Robert Kieronski: Photonic Evolution in Deep Time II." Through May 25: "Tools as Art: The Hechinger Collection"; "The Pig Wings Project by the Tissue Culture and Art Project." Through June 1: "Ornamental Art IV." Through June: "Bill Seaman: Red Dice." Through Summer 2004: "Landscapes Seen and Imagined: Sense of Place, Part II."

— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include David Berry's "Sphere IV."

ERIC CARLE MUSEUM OF PICTURE BOOK ART (413-658-1100), 125 West Bay Rd., Amherst. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $4, $2 for children under 18. Features picture book art from around the world.

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $5, $3 for seniors, free for students and children. Through June 1: "The Art of Constance Bigelow: A Brush with Modernism."

FOREST HILLS CEMETERY (617-524-0128), 95 Forest Hills Ave., Jamaica Plain. Daily 7:30 a.m.-sundown. Free. Victorian landscape with 19th century and contemporary sculpture path with work by Fern Cunningham, Kahil Gibran, John Wilson, and others.

FRANKLIN PARK ZOO (617-541-LION), 1 Franklin Park Rd., Boston. Daily, 10 a.m.-5 p.m. Admission $9.50, $8 for seniors, $5 for ages 2-15, plus $1 for admission to Butterfly Landing. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "Giraffe Savannah"; "Kalahari Kingdom", "Butterfly Landing"; "Tropical Forest"; "Australian Outback Trail"; and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures.

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $5, $3 for seniors and students, free for children under 18. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through June 15: "Souvenirs D'Italie: Porcelain by Mara Superior"; "Tommy Simpson's Garden of the Heart."

GIBSON HOUSE MUSEUM (617-267-6338), 137 Beacon St., Boston. Built in 1859 and preserved as a legacy of the Victorian era, the Museum is open for tours Sat.-Sun at 1, 2, and 3 p.m.

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through Aug. 31: "Pulse: Art, Healing, and

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ART LISTINGS

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Transformation."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Ongoing: "Joseph Kosuth: Whistler's Warning (C.C.C.C.)." Through Aug. 21: "The Making of a Museum: Isabella Stewart Gardner as Collector, Architect, and Designer."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-514-1600), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through Oct. 31: "The Wedding of Jacqueline Bouvier and John Fitzgerald Kennedy."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Tues., Sat., 10 a.m.-noon. Donation $3. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MARY BAKER EDDY LIBRARY (617-450-7000), 200 Mass. Ave., Boston. Tues.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-5 p.m.; Sun., 11 a.m.-5 p.m. Admission $5, $3 for students, seniors, children. Reflect in the Hall of Ideas, explore goals in the Quest Gallery, learn how a newspaper is put together in the Monitor Gallery, plus the famous Mapparium.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily 10 a.m.-6 p.m. Admission $7, $5 for seniors and students, $2 for ages 6-16, free for ages 5 and under. Ongoing: "J.Otto: Year's Supply of Turtle War"; "Joseph Beuys: Lightning with Stag in Its Glare": "Sound Art at MASS MoCA."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America, and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m. West Wing only open Thurs.-Fri. after 5 p.m. Admission $15. $13 for seniors and students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m.; introductory walk is also offered **Wed.** at 6:15 p.m., **Sat.** at 10:30 a.m. and 1 p.m., and **Sun.** at 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Ongoing: "Earth Transformed: Chinese Ceramics from the MFA"; "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid." Through Spring, 2003: "RSVP: Sarah Sze." Through Aug. 24: "A Singular Vision: The Melvin Blake and Frank Purcell Legacy." Through Sept. 21: "Visions and Revisions: Art on Paper Since 1960." Through Jan. 4: "John Currin Selects."

— Gallery lectures are free with museum admission. **Thurs.** at 11 a.m., "17th Century Chinese Art." **Sat.** at noon, "The Elusive Etruscans." **Sun.** at 2 p.m., "The Art of Travel." **Wed.** at 6 p.m., "The Elusive Etruscans." **Thurs.** at 11 a.m., "Art of Ancient Americas."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $12, $10 for seniors, $9 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection"; "The Computing Revolution." Through June 30: "Digital Studio." May 24-Sept. 3: "Speed."

— Lectures are free with museum admission. May 25 at 2:30 p.m., "Aging: Can We Extend Lifespan?," with David Sinclair.

— Admission to Omni, laser, and planetarium shows is $8, $7 for seniors, $6 for ages 3-11. Now screening: "Skyfire: Wonders of the Atmosphere" Planetarium show. "Laser Ozzfest Assault," Thurs.-Sat., 9:15 p.m. "Laser Rush," Thurs., Sun., 8 p.m. "Space Odyssey," Fri.-Sun., 5:30 p.m. "Laser Led Zeppelin," Fri.-Sat., 8 p.m. "Laser Floyd: Dark Side of the Moon," Fri.-Sat., 10:30 p.m. "Laser Electrolyte," Sun., 9:15 p.m. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m., "Welcome to the Universe," daily.

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way." Through Sept., 2003: "New England Paves the Way."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8014), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4, $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts"; "To Build and Sustain: Freemasons in American Community." Through May: "Winners and Losers: Handerkerchiefs and Bandannas from Presidential Campaigns." Through June 23: "Letters from Presidents: Autographs from the G. Edward Elwell, Jr. Collection." Through July 13: "North and South: Berenice Abbott's U.S. Route 1." Through Sept. 14: "New England Neon."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m., Sat.-Sun., 9 a.m.-6 p.m. Admission $13.50, $11.50 for seniors, $7.50 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 200,000-gallon giant ocean tank, with sharks, moray eels, 600 pound sea turtles, and hundreds of other Caribbean creatures. Pick up a hermit crab or watch vets care for animals in the Aquarium Medical Center.

— Now open: "Living Links: Choices for Survival" with baby sea turtles, poison arrow frogs, and rare tropical fish that shows how people affect aquatic life both positively and negatively around the world.

NORMAN ROCKWELL MUSEUM (413-298-4100), 9 Glendale Rd., Stockbridge. Mon.-Fri., 10 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $12, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through May 26: "The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain." Through June 8: "My Adventures as an Illustrator."

NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-5 p.m. Tickets $8. $5 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday.

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 10 a.m.-4 p.m. Admission $5, $4 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest"; "Behind the Scaffolding"; "If These Walls Could Speak."

OLD STATE HOUSE (617-720-3290), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $5, $4 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Now open: "Where in the World Does Boston Come From?" Ongoing: "A History of Boston through Fire"; "The Boston Massacre: A Sound and Light Show."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors. $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily, 10 a.m.-5 p.m.; Thurs. until 9 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures."

— Liberty Street Building. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804).

SOMERVILLE MUSEUM (617-666-9810), 1 Westwood Rd., Somerville. Thurs., 2-7 p.m.; Fri., 2-5 p.m.; Sat., noon-5 p.m. Through March 28, 2004: "Lost Theatres of Somerville."

SPORTS MUSEUM OF NEW ENGLAND (978-452-6775), 25 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Admission $3, $2 for seniors and ages 6-17, free for ages 6 and under. A showcase for New England sports history through interactive exhibits, computers, videos, mini-theatres, and memorabilia. Currently on view: "Harry Agganis: Athlete, Scholar, Gentleman"; "Candlepin Bowling"; "A Salute to the 50th Anniversary of the Boston Braves"; "Ted Williams Tribute"; "Women in Sports"; "The Greater Lowell and Merrimack Valley Sports Tradition"; baseball photographs by Bill Chapman.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STERLING AND FRANCINE CLARK ART INSTITUTE (413-458-2303), 225 South St., Williamstown. Museum's collection centers on French Impressionist paintings, including over 30 by Renoir, plus American works by Homer, Sargent, Cassatt, and Remington, as well as extensive collections of prints, drawings, silver, and sculpture. Open Tues.-Sun., 10 a.m.-5 p.m. Admission $10, free for 18 and under. Through Nov. 3: "Art in Nature: The Clark Art Institute Today and Tomorrow."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace": "Strengthening Old Ironsides."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8. $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Ongoing: "Wall at WAM: Julian Opie." Through June 22: "Samurai Spirit." Through Aug. 10: "English Color Prints." May 29-June 13: "Sweet Sixteen: Art All-State Alumni Exhibition."

photography

BLACK AND WHITE, INC (617-266-2641), 295 Huntington Ave., Suite 205, Boston. Call for hours. Through May 30: "Paula Rendino Zaentz Mudras: The Language of the Hand."

BOSTON PHOTO COLLABORATIVE (617-524-7729), 67 Brookside St., Jamaica Plain. Mon.-Thurs., 9 a.m.-11 p.m.; Fri.-Sat., 9 a.m.-5:30 p.m.; Sun., noon-6 p.m. Through June 13: "65x25."

BROMFIELD ART GALLERY (617-451-3605), 27 Thayer St., Boston. Wed.-Sat., noon-5 p.m. May 28-June 21: "Kate Hudec: Shared Code: Zone Plate Pinholes."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Through May 25: "Street Portraits, 1947-1976: The Photographs of Jules Aarons."

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $3, $2 for seniors, free for students and children. Through June 8: "Scotland Calls: One Hundred Years of Scottish Photography."

GALLERY KAYAFAS (617-482-0411), 450 Harrison Ave., Suite 223, Boston. Wed.-Fri., 1-5:30 p.m.; Sat., noon-5:30 p.m. Through June 7: "Blake Ogden: Together and Alone"; "Rosalind Solomon: Women: Matter & Spirit."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $2 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

NEW ENGLAND SCHOOL OF PHOTOGRAPHY Gallery One (617-437-1868), 537 Comm Ave., Boston. Mon.-Fri., 9 a.m.-5 p.m. Through May 23: "Janet Koenig Picnich: Landscapes of My Mind."

NEW ALLIANCE GALLERY (617-536-7936), 1312 rear Boylston St., Boston. Call for hours. Through June 5: "From Grain to Pixel: New Prints by Karen Zanes and Frank Edward."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through May 29: "Joe Schatz: Images of New England."

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge. Mon.-Sun., noon-6 p.m. Through May 31: "Matt Samolis: Solitary Places Observed"; "Dave Barnes: Nudes in the Steam Tunnel"; "Miriam Fogelson: The Sustenance of El Salvador."

PANOPTICON GALLERY (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. May 22-Sept. 6: "Alex MacLean: Aerial Photographs." Reception May 22, 6-8 p.m.

PAZZO BOOKS (617-323-2919), 4268 Washington St., Roslindale. Sun., 11 a.m.-4p.m. Tues.-Thurs., 10 a.m.-7 p.m.; Fri.-Sat., 10 a.m.-9 p.m. Through May 31: "Molly Crawford: Skins."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through May 31: "People, Places and Things: New Photographs by Pamela Ellis Hawkes."

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY (617-353-0700), 832 Comm. Ave., Boston. Tues.-Wed., Fri., 10 a.m.-6 p.m.; Thurs., 10 a.m.-8 p.m.; Sat.-Sun., noon-5 p.m. Through June 1: "PRC Student Exhibition."

SIMMONS COLLEGE Trustman Art Gallery (617-521-2268), 300 The Fenway, Boston. Mon.-Fri., 10 a.m.-4:30 p.m. Through May 30: "A Day in the Life of Simmons College."

WELLESLEY COLLEGE Davis Museum and Cultural Center (781-283-2051), 106 Central St., Wellesley. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m.; Wed.-Thurs., until 8 p.m. Ongoing: "Art of the Ancient Americas"; "Divine Mirrors: The Madonna Unveiled"; "African Art In/Out of Context"; "The Multiple." Through June 8: "A Camel for the Son"; "Ramadan Moon"; "The Victor Weeps."

schools & universities

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through July 31: "Conversations: A Collection in Dialogue"; "Jim Hodges: color sound"; "Miracle in the Scrap Heap: The Sculpture of Richard Stankiewicz"; "The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen and Shaw."

AMHERST COLLEGE Mead Art Museum (413-542-2335), Rtes. 9 & 116, Amherst. Tues.-Sun., 10 a.m.-4:30 p.m.; Thurs., 10 a.m.-9 p.m. The Dickinson Homestead, the birthplace and home of the poet Emily Dickinson for over 40 years, is open for guided tours from March through mid-December. Through June 1: "Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University, 1958-1972."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m. Closed holidays.

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "Tip O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

—Dept. of Special Collections (617-353-3696), 771 Comm. Ave. Mon.-Fri., 9 a.m.-5 p.m. Through May: "The Fairbanks Legacy: The Archives of Douglas Fairbanks, Jr."

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through Dec. 2003: "Loren and Frances Rothschild: William Somerset Maugham Collection."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Wed.-Sun., noon-5 p.m., Thurs. until 9 p.m. Admission $3, $2 for seniors, free for children 16 and under. Through June 29: "Coexistence: Contemporary Cultural Production in South Africa"; "Lois Foster Biannual Exhibition." Through July 11: "Infusion: Recent Work from the Tea Group."

BROOKS SCHOOL Lehman Art Center (978-725-6232), 1160 Great Pond Rd., North Andover. Tues.-Fri., 8:30 a.m.-5 p.m.; Sat., 8:30 a.m.-noon; Sun., 2:30-5 p.m. Through June 14: "The Art of the Theater."

EMERSON COLLEGE (617-824-8540), Little Bldg., 80 Boylston St., Boston. Call for hours.

— Emerson College Library, 120 Boylston St. (617-824-8668). Through June 1: "Adrienne Der Mardersosian: Textures of Memory."

EVOS ARTS INSTITUTE (978-251-8138), 98 Middle St., Lowell. Mon.-Fri., noon-5 p.m. Through May 31: "FRAG: Media, Sculptural, Book, and 2-D Installations."

— Agassiz House (617-495-8212), Radcliffe Yard, 14 Mason St., Cambridge. Tues.-Fri., noon-6 p.m.; Sat., noon-4 p.m. Through May 31: "Kathryn Chan: Transient States: 3 Installations."

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through July 13: "Kandinsky in 1914." Through Aug. 24: "Le coq d'or: Natalia Goncharova's Designs for the Ballets Russes." Through Dec. 31: Extra Ordinary Every Day: The Bauhaus at the Busch-Reisinger." — Gallery lectures are free with museum admission. May 25 at 2 p.m., "Le coq d'or: Natalia Goncharova's Designs for the Ballets Russes," with Joachim Homann.

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through June 5: "What Have We Done."

— David Rockefeller Center for Latin American Studies (617-495-9702), 61 Kirkland St., Cambridge. Call for hours. Through Aug. 30: "Marie-Hélène Cauvin: Carrefours/Crossroads."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Through July 6: "Bruegel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection." Through June 29: "Christopher Wilmarth: Drawing into Sculpture." Through July 20: "Jean Fautrier 1898-1964." May 24- at 11:30 a.m., "Jean Fautrier 1898-1964," presented by Sara Jablon.

— Harvard Design School (617-495-4784), 48 Quincy St., Cambridge. Mon.-Fri., 10 a.m.-8 p.m.; Sat.-Sun., noon-6 p.m. Through Nov. 10: "Six Crates of Architecture: Projects by Atelier Feichang Jianzhu. Through May 26: "Large Parks: New Perspectives."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-18, free for ages 2 and under. Free on Sun. from 9 a.m. to noon. The Ware Collection of Glass Models and Plants" includes more than 3,000 glass flowers. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Ongoing exhibits include "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology. Through Sept. 3: "Hatching the Past: Dinosaur Eggs, Nests and Young."

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Hall of the North American Indian: Change and Continuity"; "Pacific Islands Art and Artifacts"; "Distinguished Casts: Curating Lost Monuments"; "Encounters with the Americas." Through Aug.: "Charles Fletcher Lummis: Southwestern Portraits, 1888-1896." Through June 9: Ju/wasi: Bushmen of the Kalahari. Through Feb. 2004: "These Shoes Were Made for ...Walking?"

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for seniors and students, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Docent tours Tues.-Fri. noon. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Also features selections from the Stuart Cary Welch collection of Islamic and Later Indian Art. Through May 25: "Image and Empire: Picturing India during the Colonial Era." — Gallery lectures are free. May 22 at 6 p.m., "A Changing Picture: European Art Museums Today," presented by Charles Saumarez Smith, Director, National Gallery, London.

— Schlesinger Library (617-495-8647), Radcliffe Yard, between Brattle and Garden Sts., Cambridge. Mon.-Fri., 9 a.m.-5 p.m.; Wed till 8 p.m. May 29-July 25: "Fiona Doetsch: Cenotes of the Mind"; "Roberta Delaney: Black and White with Color." Reception May 29, 5-7 p.m.

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Sphinx and the Pyramids: 100 Years of American Archaeology at Giza."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), 621 Huntington Ave., Boston. Mon.-Fri., 10 a.m.-10 p.m.; Sat., 11 a.m.-10 p.m.

— Bakalar Gallery (617-879-7333). Mon.-Fri., 10 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Through May 23: MFA Thesis Exhibition.

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza." Through Nov. 2: "The Winning Hand: Images from the MIT Radiation Laboratory Negative Collection."

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through June 11: "Marne Rizika: Site to Sight: The Big Dig."

— Hart Nautical Galleries (617-253-5482), 55 Mass Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT."

— List Visual Arts Center (617-253-4680), 20 Ames St., Cambridge. Daily, noon-6 p.m. Through July 6: "Towards the Complex: For the Courageous, the Curious, and the Cowards, 2001"; "Influence, Anxiety & Gratitude."

— Media Test Wall (617-253-4400), Whitaker Bldg. No. 56. Open round the clock. Now on view: "William Wegman: Selected Video Works 1970-1978."

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

— Wiesner Student Art Gallery (617-253-7019), 84 Mass. Ave. Call for hours. Through June 27: "Schnitzer Prize Award Winners Exhibit."

—Wolk Gallery (617-253-7334), 77 Mass. Ave., Room 7-338. Mon.-Fri., 9 a.m.-5 p.m. Through Sept. 5: "Ann Pendleton-Julian: Facts + Fictions (with footnotes)."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Thurs., 11 a.m.-7 p.m., Fri., 11 a.m.-5 p.m., Sat., noon-4 p.m. Through May 23: "All Senior Exhibition."

MOUNT HOLYOKE COLLEGE ART MUSEUM (413-538-2245), South Hadley. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free admission. Through July 20: "A Visual Feast: Promised Gifts and Recent Aquisitions."

NEWBURY COLLEGE Library (617-730-7070), 129 Fisher Ave., Brookline. Mon.-Thurs., 8 a.m.-9 p.m.; Fri., 8 a.m.-5 p.m.; Sat., 11 a.m.-7 p.m.; Sun., noon-8 p.m. Through June 18: "Ruth Abrams: Honoring Elders."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

REGIS COLLEGE, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m.

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhibits include rare Lindbergh material from 1927 transatlantic flight, US and Boston airmail history, and international airmail including the world's first airmail flight in India in 1911.

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Ongoing: "19th-Century Painting, Sculpture and Decorative Arts"; "Rethinking the Romans: New Views of Ancient Sculpture." Through June 1: "Hiroshige: Selections from the Collection." Through June 22: "A Tribute to Miss Lucy IV: Noh Robes from the Aldrich Collection." Through June 29: " 'Caricatura' and Character: Satire in Italy and Britain in the 18th Century." May 23-June 8

DINING OUT

Bambara

A new boutique-hotel restaurant checks in to Cambridge

BY ROBERT NADEAU

SEAN O'KEEFE

Many Cantabrigians will be confused by the name, which to them means a language of West Africa. *Is there a new Senegalese restaurant in town? How nice.* But no, our waitress tells us the name came to the designer in a dream, in Paris. If so, it was several years ago, because the owners of the surrounding boutique Hotel Marlowe have also had a Bambara restaurant for almost four years in Salt Lake City, where these confusions are less likely. (Remote control also shows in the decision to use a street address no local will recognize, even though the hotel is next to the CambridgeSide Galleria and can be reached directly from the mall's inexpensive parking lot. The Web site directions, however, send you around five blocks via Cambridge Street and Msgr. O'Brien Highway.) A third misdirection is the descriptor "American brasserie cuisine." Brasserie means brewery, but this is not a brewpub, and doesn't even have taps for draft. Pick up a dinner menu and the familiar headings have been replaced by dishes listed under "Crispy," "Fancy," "Soupy," "Leafy," "Mainly," "Creamy," and "Partly." So where's Snow White? Ah, here she comes with the grammar police, who insist that the adjective is "crisp" and the adverb is "crisply."

Evidently Kimpton Boutique Hotels want to make sure the guests know they aren't in Kansas anymore, and aren't afraid to fracture geography, French, or grammar to that end. Meanwhile, we local foodies are more interested in what a boutique-hotel restaurant featuring some small plates by a chef who used to work at Blue Ginger is like. Well, it's not a lot like Blue Ginger. It's like a fancy bar, and you can make an expensive small-plate dinner out of the Crispies and the Leafies and the Fancies. We ate pretty square meals, pretty good, but pretty expensive. To get out of the mall for a drink — ideal.

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It's certainly a pretty place, on several levels and in the best of '30s earth tones: yellow, gold, red, dark cherry, a little orange metal gauze. The sound is hard bop — saxophones with metal mouthpieces.

Dinner begins with an iron breadbasket featuring slices of good French bread and that softer raisin-nut bread I've been seeing this year, served with butter sprinkled with a little sea salt. More sea salt comes in both brushed-metal shakers and a geo-star-shaped open vessel.

If you're doing small plates, the "steamed Prince Edward Island mussels cob smoked bacon escarole white beans" ($8) is very good stuff with a broth almost like Portuguese soup, the only weakness being the undercooked white beans. Grilled quail ($11) is a little like Blue Ginger in that the quail is skewered like satay, spiced lightly, and served with a fruit chutney. "Crispy brie and wild mushroom dumplings black vinegar dip" ($7) is a lot like Blue Ginger in that the Asian-style dumplings are upscaled with shiitake mushrooms in the stuffing, deep-fried for added richness, and accompanied by an Asian slaw. (The Brie didn't register much in mine, but maybe it was a novel "crispy" Brie after all.)

A cup of tomato bisque with mini grilled cheese sandwich ($7.50) is truly excellent soup — creamy and peppery and full of tomato flavor — but it comes with a truly silly half-sandwich, exactly as it tasted in the 1950s. The soup is served on a triangular plate, so you know the kitchen thinks it's silly, too.

A salad of mixed greens with "crispy" fried leeks ($7) is perfectly nice but overpriced. The batter-fried leeks are crisper than onion rings, and a nice foil for salad, but not really a two-dollar garnish. On the other hand, an orzo-vegetable salad ($4), listed with the side dishes under "Partly," is fully wonderful, featuring sweet cherry tomatoes, diced red bell pepper, and lots of onions with the rice-shaped pasta.

The vegetarian of our party was wary of the only vegan entrée, spring-vegetable stew ($15), and asked for a plate with two side dishes from other entrées, the parsnip purée from one platter and some mustard greens from another. This was agreed to at $4.50 per side dish, and made a fine entrée, with the rich parsnip mash underlying fresh baby mustard greens like a bitey-tasting salad.

But the spring-vegetable stew is actually excellent, held together with a broth scented with chives and tarragon, and incorporating fresh peas, snow peas, asparagus, slices of Jerusalem artichoke (looks like potato, tastes a little like artichoke), green beans, baby carrots, and onions — all dabbed with a little hollandaise sauce, since we've been good.

That "oven glazed duck breast" ($23) was a sound reading, the breast sliced nicely and served medium as ordered, with a cylinder of wild-rice pilaf, some spinach, and a garnish of blood-orange slices. A lamb shank with parsnip purée and spring peas ($19) was brilliantly cooked to a surpassing tenderness and flavor, while parsnip purée was even better with meat, but the spring peas didn't have the garden-fresh flavor to justify the effort of cleaning and cooking them.

The wine list, organized on a spectrum of lightness versus richness, jumps quickly into the higher prices, but has some winners below $30, such as our Terrazas Reserva Malbec ($28) from Argentina. The list says 2000, but we were served the 2001. Well, it's a spring vintage down there. Good Argentine malbec tastes the way minor Bordeaux used to taste before California technology made every red wine in the world taste like dating-bar merlot. Such a brasserie is this that our waitress couldn't list the beers, but a good guess would be Harpoon IPA ($5.25) for this food. Espresso ($2.75) and decaf ($2.25) are excellent.

Bambara is heavily invested in desserts, and they are very good. My favorite is passion-fruit crème brûlée ($6.50), which really packs the characteristic flavor of orange passion fruit into every bite, and has a ribbon of cinnamon pastry for contrast. There's nothing weak about the "slow baked El Rey bittersweet chocolate cake" ($7), a fallen chocolate cake with cocoa whipped cream and a chocolate-tuile sail, in case you don't get the hint. The "fudgy brownie" ($6.50) is very close, and some will prefer the contrast of vanilla ice cream. If you can't have chocolate, you can have the rustic pear tart ($7) with excellent flavors (pear, pastry, and candied-pear sauce), even if it does look like a large hamburger rolled in sand.

Service was excellent, with one odd twist. The design has each table topped with paper on top of the linen, perhaps to convey informality. But the system had our waitress sweep the paper for crumbs after every course. Although new, Bambara fills up nicely, but late and from the bar out. ■

Robert Nadeau can be reached at RobtNadeau@aol.com.

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DINING GUIDE

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

Boston

ALLSTON/BRIGHTON

CAFÉ BELO, 181 Brighton Ave. (Brooks Plaza), Boston, (617) 783-4858. $4-$10, depending on amount. Cafeterias are popular in Brazil, and so are spit-roasted churrascaria meats. This big, plain room has both: a buffet table of meat-'n'-taro Brazilian faves, and a guy slicing fresh roast pork and linguiça onto your plate. It's all $4.50 per pound. Nothing fancy, but the Brazilian expats and Allston college kids here are getting the best deal in the hemisphere.

CAMINO REAL, 48 Harvard Ave., Allston, (617) 254-5088. $7-$19. Don't let its location on the map confuse you: Colombian food is mountain food, not spicy stuff. It's mostly meat-and-potatoes, and most gringos love it at first bite. At Camino Real, don't miss the soups, the tostones (plantain chips), the empanadas, the chicken a la criolla, or the "rice with shrimp." And bring a serious appetite.

THE ELBOW ROOM, 1430 Comm Ave., Brighton, (617) 738-9990. $6-$15. Everything at the Elbow Room is cheap, large, and good. And some of it is cheap and excellent, like the fried calamari, meatloaf, pan-roasted chicken breast, brownie sundae, and apple crisp. If the neighborhood's many students and young professionals can get along, this is going to be a packed bar with surprisingly effective food.

GRASSHOPPER, 1 North Beacon St., Allston, (617) 254-8883. $7-$12. Vegan dining reaches new heights of elegance and excellence in this Chinese-Vietnamese restaurant entirely without meat stock, fish sauce, oyster sauce, or shrimp paste. Don't miss vegi-"beef" with Chinese broccoli, the vegetarian dumplings, spicy curry lemongrass anything, or the "house nest" of fresh fried taro with five kinds of fake meat and just as many real vegetables.

JASMINE BISTRO, 412 Market St., Brighton, (617) 789-4676. $12-$24. A little Brighton storefront re-creates the high Continental cuisine of an earlier era in charming surroundings: the globetrotting chef's résumé includes stints in Paris and at Café Budapest, and his tablecloths were made by hand in Baluchistan. The menu rotates creamy, rich classics (stroganoff, tournedos rossini) with more spare Mediterraneania. Nicely priced wine list. Tons of personal attention from the waiters, who are his sons.

PHO QUE HUONG, 122-126 Harvard Ave., Allston, (617) 254-9690. $6-$12. Vietnamese and Chinese, with some promising fusions. Pho Que Huong is one of the nicest, cheapest Asian restaurants in a neighborhood full of just those. Hungry parties may want to order an extra dish or two, especially of the fresh spring rolls, beef with lemongrass, or the seafood medley with vegetables. And keep an eye on the live seafood tanks.

BACK BAY

ABE & LOUIE'S, 793 Boylston St., Boston, (617) 536-6300. $17-$30. At last, a truly Bostonian steakhouse, with the New York trimmings but not too much of the New York baloney. Definitely an older crowd than other restaurants under the same ownership (Charley's Eating and Drinking Saloon, Papa Razzi), and not for blue jeans, but awfully good eating if you love beef, and surround it with crab cakes, smothered onions, creamed spinach, and cheesecake or crème brûlée for dessert.

BARCODE, 955 Boylston St., Boston, (617) 421-1818. $16-$24. A stylish Back Bay watering hole with British Colonial atmospherics and a fusiony menu — assuming you can fight your way through the noisy front bar to get a table.

BOMBOA, 35 Stanhope St., Boston, (617) 236-6363. $19-$28. Stylish, clubby room with zebra-striped upholstery, a kick-ass fish tank, great rum drinks, and the only menu in Boston to fuse French and Brazilian food. Some of the dishes are playful and delicious, like the ceviche appetizer; others miss the mark a bit. The experimentation is great if you've got the budget for it. A $22 prix fixe deal, offered Sun. through Thurs., lets you pick anything off the menu.

CAFÉ LOUIS, 234 Berkeley St., Boston, (617) 266-4680. $18-$35. This tiny, excellent café at the famously exclusive clothing store Louis has bounced back smartly from the loss of star chef Michael Schlow by totally retooling its menu — what was once precise and French is now wood-grilled and Italian. Swanky antipasto, very nice pasta, mind-bending pizza. Special wine dinners, too.

CLIO, 370A Comm Ave (Eliot Hotel), Boston, (617) 536-7200. $24-$36. Chef Ken Oringer is at the top of his game, with a cuisine of focused flavors and sculptural precision: foie gras, intense seared hanger steak, scallops on a pedestal of salt. Maybe the best meal in the city right now. The distinguished, leopard-carpeted dining room couldn't be more different from the Eliot Lounge, which used to occupy this space.

GYUHAMA, 827 Boylston St., Boston, (617) 437-0188. $11-$20. Vies with Ginza for the title of best sushi in the city. The tables, the sushi bar, and the traditional screened-off rooms in the back fill up nightly with earnest sushi fans.

THE JEWEL OF NEWBURY, 254 Newbury St., Boston, (617) 536-5523. $18-$26. Along the souk of Newbury Street, a posh if pricey Moroccan restaurant invites you to slow down over couscous, or fresh seafood soups and stews.

KASHMIR, 279 Newbury St., Boston, (617) 536-1695. $15-$25 (lunch, $4-$6; buffet, $9 weekdays, $12 weekends). An Indian restaurant as beautifully decorated and designed as the fancy Thai restaurants. Plenty of wham in the food, too, from the samosas and humble vegetarian curries up to the tandoori rack of lamb, presented with the chops impaled on swords. As the name suggests, the strengths are tandoori (don't miss the nan) and creamy sauces with real cilantro.

SAFFRON, 279A Newbury St., (617) 536-9766. $15-$29. The first contemporary Indian restaurant in Boston has some impressive moments, especially among the appetizers, where Indian flavors weave in and out of trendy nouvelle presentations to create something totally different and amazing. The "potato and duck bernais," for instance, is a two-layer soup involving liquefied duck. Entrées are a little flatter, but the menu of traditional Indian dishes is special, if a tad pricey. Stylishly decorated, international crowd.

SONSIE, 327 Newbury St., Boston, (617) 351-2500. $9-$30. Wear your Newbury Street clothes, whatever those might be, to a fun, see-and-be-seen restaurant. Appetizers are often among the best things on the eclectic menu. Excellent bartenders who know how to mix a drink. Superior Sunday brunch and weekday early-morning breakfast crowd.

TAPEO, 266 Newbury St., (617) 267-4799. Tapas $3-$8 (entrées $14-$22). Evocative Spanish décor in this crowded and loud tapas bar–cum–dining room. Tapas and a terrific list of Spanish wines and sherries are the key, although you shouldn't miss the zarzuela (seafood soup), or the orange-flavored flan.

WISTERIA HOUSE, 204 Newbury St., Boston, (617) 536-8866. $7-$16. Apparently a modest Chinese-American room (plus sidewalk tables) along Newbury Street, Wisteria House has a secret life as a taste of home for Taiwanese students and immigrants. For a taste of Taiwan, don't miss the pipa tofu (fried clouds flavored with shrimp), clams, or squid triple delights with basil, or stewed pig's ear — gelatinous but delicious, no kidding.

BEACON HILL

BEACON HILL BISTRO, 19 Charles St., Boston, (617) 723-1133. $15-$20. A real bistro look and feel, but food good enough for a full-tilt restaurant, especially the gnocchi with cèpes and braised vegetables, and the confit of chicken, and we'd steer you to the blackberry tart. Our look at the other customers suggests the upscale Yankee neighborhood more than the hotel guests. With Torch across the street, Beacon Hill again has a dining-out scene.

THE FEDERALIST, 15 Beacon St. (XV Beacon Hotel), Boston, (617) 670-2515. $22-$44. The Federalist has one of the most expensive menus in town, and justifies that with small, perfect, intensely flavored dishes. Seafood sautéed eggplant with basil, or some of the best steamed flounder and sautéed snow-pea tendrils ever.

COPLEY/PRUDENTIAL

AMBROSIA ON HUNTINGTON, 116 Huntington Ave., Boston, (617) 247-2400. $26-$37. In a dramatic and sophisticated setting, dishes strongly influenced by provincial French cuisine are sparked into the sublime by Asian seasonings. An emphasis on native New England game and seafood, as well as wonderfully imaginative desserts. Lively bar scene as the evening progresses.

WHITE STAR TAVERN, 565 Boylston St., Boston, (617) 536-4477. $14-$19. Some excellent bar food and an emerging dinner menu at what intends to be a neighborhood bar in rather non-neighborhood Copley Square. Don't miss the onion rings, pureed soups, St. Louis ribs, and grilled scallops.

multi-flavored appetizers like the daily bento box or the cakewalk sampler, skip entrées (unless you must have the steamed lobster with aromatic rice), splurge on a bottle of pricey but highly flavored wine, and linger over desserts such as the Macadamia nut financiere (a poached pear with an all-star crust) or anything creamy.

KINGFISH HALL, Faneuil Hall Marketplace South, (617) 523-8862. $17-$26. Todd English, in the midst of a national expansion, returns to Boston in the elaborately-decorated pomp you'd expect of a returning general. This is a frantic, eclectic, two-story seafood theme park with some fabulous appetizers and excellent fish specials cooked on an outré rotating grill. It all feels a little contrived, but English mostly pulls off his trademark high-wire act.

LEGAL SEA FOODS, 255 State St. (Aquarium), Boston, (617) 742-5300. $12-$46 (lunch $7-$17). This Legal Sea Foods has a dual personality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

LOCKE-OBER, 3 Winter Place, Boston, (617) 542-1340. $25-$48. Boston's grand 19th-century dining room, preserved for a century by Yankee stubbornness (thrift had nothing to do with it), and now restored to ancient glory by Lydia Shire, as though to test whether it can be extremely hip to be extremely square. The best food may be the occasional innovation, like scallop tournedos with pea tendrils, though most will want the classics: lobster Savannah, anchovies Winter Place, calves liver and onions, steak tartar, oysters Gino, sweetbreads Eugenie under glass, and — alas — Indian pudding. Dress well and carry a big credit card.

MARGO BISTRO, 185 State St. (Harborside Inn), Boston, (617) 670-2033. $15-$21. This little restaurant in a little hotel takes all the conservative necessities of a hotel dining room and turns them into very satisfying cuisine — not experimental but very successful and balanced, reviving some nice old flavors like puff pastry under the apple tart. Don't miss the beet and orange salad, a wood-grilled lobster that actually tastes good, and the Margo chocolate cake with pistachio ice cream.

NAKED FISH, 16-18 North St. (opposite Quincy Market), Boston, (617) 742-3333. $13-$20. No one's naked here but the grilled fish, and we'd recommend the fish with sauces and flavorings — the fried coconut calamari, the roasted Chilean sea bass, and the Cuban-style side dishes like black beans and rice, pan-fried plantains, mashed-banana sweet potatoes, and mashed potatoes. What, the potatoes aren't Cuban? Get 'em anyway.

RADIUS, 8 High St., Boston, (617) 426-1234. $26-$37. When hot chef Michael Schlow teamed up with hot manager Chris Myers, the partnership was news in itself. It took them a while to get their new place open, but from day one Radius has been the downtown It Restaurant, with a high-powered clientele and prices

CHARLESTOWN

FIGS, 67 Main St., Charlestown, (617) 242-2229. $10-$18. From the people who brought you Olives, an extraordinary pizza parlor. Outstanding thin-crust pizzas lavishly topped with fresh ingredients. Try the bianco (topped with fresh arugula and tomatoes). The tiramisu may be the best in town.

OLIVES, 10 City Square, Charlestown, (617) 242-1999. $15-$29. Fairly expensive, and expect a long wait unless you're a celebrity. But worth every cent and minute. The pan-Mediterranean cuisine here is served with a shot of pure genius, making it one of Boston's best (and most sophisticated) eateries. The dishes — from the classic Olives tart to the "falling chocolate cake" — are so inspired it's hard to believe they're not classics.

CHINATOWN

BIG FISH SEAFOOD, 18-20 Tyler St., Boston, (617) 423-3288. $5-$16. The latest winner in Chinatown's race to live-tank seafood. Big Fish gets clear, bright flavors from shell-on shrimp, whole steamed sea scallops, clams (or eel) in black bean sauce, lobster with ginger and scallion, spicy salted squid (or soft-shell crab), sautéed pea tendrils (or watercress). Find a sympathetic waiter and go deeper into the all-Chinese menu of cold appetizers and stir-fried eel.

BUDDHA'S DELIGHT, 3 Beach St. (second floor), Boston, (617) 451-2395. $4-$8. Chinese and Vietnamese Buddhist-temple cuisine, strictly vegan (except for condensed milk in some drinks) imitations of your favorite shrimp and pork dishes. I've seen better visual work in this tradition, but it didn't taste as good as the best here: spring rolls, summer rolls, nam vang noodle soup, hot-and-sour soup, moo shi. Lake Tung-ting "shrimp," and anything spicy or with lemongrass. Good coffee.

JUMBO SEAFOOD, 7 Hudson St., Boston, (617) 542-2823. $8-$13 (fresh fish priced per pound). I've been eating in Chinatown and taking notes about it for about 25 years. Jumbo Seafood is one of the best places I've ever eaten there, which means it is one of the best places I have ever eaten. Even the rice is unusually good, but don't miss pea-pod stems and other green vegetables, live-tank steamed seafood, or Hong Kong–style dishes like calaman with spicy salt.

PEARL VILLA, 25-27 Tyler St., Boston, (617) 338-8770. $5-$20. Superb South Chinese and Malaysian food are the attractions in this small but serious restaurant. Don't miss the Malaea Lobak ("spring-roll platter" is a pale description), live-tank lobster and seafood, beautiful vegetables, and something fried. Hot pepper is mostly in the red sauce on the side. Refreshing fruit smoothies and cold soups for dessert.

PENANG, 685-681 Washington St., Boston, (617) 451-6372. $5-$17. If you've been hesitating about Malaysian food, hesitate no more. Penang is as much fun as the old Trader Vic's, and has much more interesting food. The sharpest flavors are in the roti canai appetizer, as well as familiar morsels like the Penang popia and chicken satay. Lively entrées are the yam pots (featuring delicious mashed taro root), the "house special" squid or lobster or crabs with a complex sauce, and the fragrant beef rendang.

PHO PASTEUR, 682 Washington St., Boston, (617) 482-7467. $3-$10. Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice" (actually a luscious milkshake), that are both. Small, homey, clean.

TAIWAN CAFE, 34 Oxford St., Boston, (617) 426-8181. $5-$19. This Chinatown jewel features home-style cooking you don't usually see on the English-language menu, and doesn't make any of the familiar tourist dishes. It's quite friendly to non-Asian customers who know and appreciate the food. Get to know the sonality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

DOWNTOWN/WATERFRONT

THE BARKING CRAB, 88 Sleeper St. (Northern Ave. Bridge), Boston, (617) 426-CRAB. $7-$24. A hearty clam shack — actually a lobster tent gone year-round with a crab name. Warm informality blends simple seafood entrées and the odd yuppie treat into things like the "crab burger." The fun is eating like this with a full view of the downtown skyscrapers. Hearty desserts and local microbrews as well. Familiar, yet new.

THE GOOD LIFE, 28 Kingston St. (Downtown Crossing), Boston, (617) 451-2622. $7-$20. A Runyonesque joint that combines a neighborhood feel with downtown flavor. The food is basic — burgers, Buffalo wings, steak — and the bar harks back to a day when men were men and martinis were all eight ounces. Check out the Central Square location as well.

JER-NE, 12 Avery St. (Ritz-Carlton Boston Common), Boston, (617) 574-7176. $23-$32. Not your grandfather's Ritz, not with ultra-modern and experimental Pacific Rim food in a posh but soulless room. Maybe they'll reopen the old Ritz dining room, with its antique menu, and give diners the clearest choice of food versus atmosphere ever? On this opening menu of this restaurant, you should go for the

LEGAL SEA FOODS, 255 State St. (Aquarium), Boston, (617) 742-5300. $12-$46 (lunch $7-$17). This Legal Sea Foods has a dual personality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

LOCKE-OBER, 3 Winter Place, Boston, (617) 542-1340. $25-$48. Boston's grand 19th-century dining room, preserved for a century by Yankee stubbornness (thrift had nothing to do with it), and now restored to ancient glory by Lydia Shire, as though to test whether it can be extremely hip to be extremely square. The best food may be the occasional innovation, like scallop tournedos with pea tendrils, though most will want the classics: lobster Savannah, anchovies Winter Place, calves liver and onions, steak tartar, oysters Gino, sweetbreads Eugenie under glass, and — alas — Indian pudding. Dress well and carry a big credit card.

MARGO BISTRO, 185 State St. (Harborside Inn), Boston, (617) 670-2033. $15-$21. This little restaurant in a little hotel takes all the conservative necessities of a hotel dining room and turns them into very satisfying cuisine — not experimental but very successful and balanced, reviving some nice old flavors like puff pastry under the apple tart. Don't miss the beet and orange salad, a wood-grilled lobster that actually tastes good, and the Margo chocolate cake with pistachio ice cream.

NAKED FISH, 16-18 North St. (opposite Quincy Market), Boston, (617) 742-3333. $13-$20. No one's naked here but the grilled fish, and we'd recommend the fish with sauces and flavorings — the fried coconut calamari, the roasted Chilean sea bass, and the Cuban-style side dishes like black beans and rice, pan-fried plantains, mashed-banana sweet potatoes, and mashed potatoes. What, the potatoes aren't Cuban? Get 'em anyway.

RADIUS, 8 High St., Boston, (617) 426-1234. $26-$37. When hot chef Michael Schlow teamed up with hot manager Chris Myers, the partnership was news in itself. It took them a while to get their new place open, but from day one Radius has been the downtown It Restaurant, with a high-powered clientele and prices

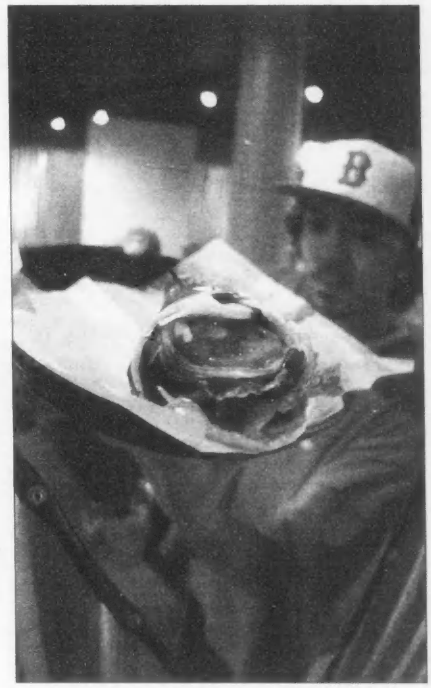
ON THE CHEAP

K2 Café

An equation for good food

It's been said that necessity is the mother of invention. Since MIT is a hothouse of innovation, it stands to reason that any place in its vicinity serving food — a necessity — would encourage that creativity. K2 Café fits the bill.

ADAM ROBERTS



Imagine a restaurant designed by Frank Gehry and decorated by Judy Jetson, and you'll have an impression of K2's character. The atmosphere is ideal for integrating ingredients from the salad bar ($4.80/pound) or coordinating components for your made-to-order sandwich (prices vary).

But K2 (which, by the way, is mathematical shorthand for Kendall Square) knows that some of us aren't as good at improvisational assemblage, so it provides an extensive array of sandwiches and salads. While the furniture and solar-panel-like wall fixtures lend the shop an intergalactic, space-age slickness, the sandwich selection stays strictly earthbound. The menu takes your palate on a globetrotting tour of a number of nations. Head south of the border with a hot veggie-fajita wrap ($5.20), take a dive in the Mediterranean antipasto wrap ($5.25), or head across the pond for a London-broil hoagie ($5.50). Asian excursions are also available, with wraps like Thai noodle ($4.45) and chicken-teriyaki stir fry ($5.74). And to ensure a smooth trip, you can choose from as many frozen fruit drinks ($2.05 and $3.40) as there are time zones.

K2 Café, located at 290 Main Street, in Cambridge, is open Monday through Friday, from 10 a.m. to 6 p.m. Call (617) 583-7000.

— Liza Weisstuch

taste buds

If you're looking to sample wine in a setting less formal than a multi-course, sit-down affair, head to South End Formaggio (268 Shawmut Avenue, Boston) on May 29, from 4 to 7 p.m. The shop is hosting an informal tasting of summer wines, with a sampling of appropriately paired cheeses. The event is free; call (617) 350-6996. Formaggio Kitchen (244 Huron Avenue, Cambridge) hosts an event of its own on May 31, from noon to 2 p.m., when chef and author D. Franco Romagnoli signs his latest book, *Cucina di Magro: Cooking Lean the Traditional Italian Way*. Recipes from the book will also be prepared by Formaggio Kitchen's chefs for sampling. Call (617) 354-4750.

few Turkish restaurants in the city, and the longest-lived. Özcan Ozan's lunchtime joint still feels fresh and novel after almost two decades in business. The atmosphere isn't much — a take-out counter and some upstairs tables — but the skewered meats are electric, and the baba ghanoush is the best we've had in ages. Turkish soda and ayran (yogurt drink) are available for the full-immersion experience.

LES ZYGOMATES, 129 South St., Boston, (617) 542-5108. $13-$24. This bistro with a genuinely French feel has a wine-bar angle (the list of 40-odd wines changes weekly), a jazz angle (nightly live music in one room), and a shamelessly Gallic angle. The menu favors purism over culinary excitement, but the place has a buzz about it nonetheless.

THE FENWAY

EL PELÓN, 92 Peterborough St., Boston, (617) 262-9090. $1.50-$4.50. A tiny taqueria in the West Fenway channels the cheap-'n'-fun spirit of West Coast burrito shops, but fuels it with the inventive energy of a chef who's worked in some of the city's high-end bistro kitchens. It's hard to go wrong here, and at $3 to $5 an item, you might as well try it all. Don't miss this.

LINWOOD GRILL & BARBECUE, 81 Kilmarnock St., Boston, (617) 247-8099. $8-$17. Good barbecue and really good Caribbean-accented specials at this funky New Southern joint annexed to a stalwart dive bar. Spoon-soft lamb "riblets" come with sweet-spicy chutney; the "smoked fish of the day" could make a dinner in itself. Excellent fried things. The barstools are topped with tractor seats.

SOPHIA'S, 1270 Boylston St., Boston, (617) 351-7001. $4-$8 (tapas). A big room with drinks and entertainment (this used to be the nightclub Quest) serving Spanish-style tapas from early evening. Since no one in urban Spain dines until almost midnight, we aren't too surprised that the place is pretty empty until about nine, and we aren't too proud to sneak in for baked avocado and shrimp in garlic sauce.

JAMAICA PLAIN

BUKHARA, 701 Centre St., Jamaica Plain, (617) 522-2195. $5-$18. One of the better Indian restaurants south of the Charles, and certainly the prettiest restaurant in underserved Jamaica Plain, Bukhara delights the neighborhood with excellent tandoori breads and meats, a nicely balanced chicken tikka masala, and a new menu of Southern Indian treats — especially Bombay potatoes and the handsome dosas.

JAKE'S BOSS BBQ, 3492 Washington St., Jamaica Plain, (617) 983-3701. $5-$15. Veteran pitmaster Kenton Jacobs brings Texas smoked barbecue back to the inner city, in a handy location next to Doyle's. Beef brisket and chopped (pork) barbecue best show off the smoker, and don't miss the smoke-enriched collards and cowboy beans.

WONDER SPICE CAFÉ, 697 Centre St., Jamaica Plain, (617) 522-0200. $8-$12. Although the food is Cambodian, Thai, Japanese, and a little Korean, you want the Cambodian dishes like saiko aing koeung (beef saté), sa-ngac mouen (clear spicy soup), loc lac (beef stir fry), or mango curry de legumes.

KENMORE/BU

AUDUBON CIRCLE, 838 Beacon St., Boston, (617) 421-1910. $7-$13. The second baby from the team behind Cambridge's Miracle of Science is a sleek, no-nonsense, wood-paneled room that produces some of the best grilled food you can get in a bar: moist chicken slices tossed over a salad, an amusing box of Chinese potstickers, seared rare tuna steak, a generous cheeseburger with the most flavorful home fries for miles.

BOSTON BEER WORKS, 61 Brookline Ave., Boston, (617) 536-2337. $7-$17 (lunch $5-$10). One of the city's first brewpubs, this lofty, neo-industrial space across from Fenway Park offers a large and changing selection of beers, from cask-conditioned ales to fruit novelties. Since our review, the menu has been spruced up to include eclectic Americana like mako-shark skewers.

IL BICO, 468 Comm Ave, Boston, (617) 375-0699. $8-$25. On a good night, the food at this subterranean trattoria can make you feel like you're in Italy, with deep flavors and expertly cooked pasta and a kind of fresh, unpretentious approach to almost everything. On a bad night, you wait 20 minutes for soup and your salad isn't dressed. A reader said it best: "consistently inconsistent."

NORTH END

BRICCO, 241 Hanover St., Boston, (617) 248-6800. $17-$29 ("tastings" menu around $4/item). A stylish experiment in clean-tasting grilled Italian food — including a tapas-like "tastings" menu. The dishes don't all reach their potential, but the cooking (pork-and-grape skewers, giant seared gnocchi, dressed smelts) has verve to spare. One of the smoothest-looking rooms in the North End. Great wine list.

CARMEN, 33 North Square, Boston, (617) 742-6421. $14-$23. A tiny bistro/wine bar/tapas bar that has to pass as a Venetian trattoria in the North End. Among many small plates and appetizers, the marinated mushrooms and grilled squid stand out. All of our entrées showed a sure hand with seasoning and basic flavors, perhaps most evident with duck breast and seared scallops. No desserts, but only a few steps to an espresso bar or Mike's Pastry.

DOLCE VITA, 221 Hanover St., Boston, (617) 720-0422. $12-$26. Wonderful atmosphere promoted by owner Franco Graceffa, a hearty shoulder-grabber who gets involved all over the dining room. The food has been uneven, but we endorse the rolled eggplant appetizer, shrimp "pesto" on fettuccini, the cheap cappuccino, and excellent gelati. More desserts than most Italian restaurants — hence the name — and the cakes, cannoli, and éclairs are rather good.

MAURIZIO'S, 364 Hanover St., Boston, (617) 367-1123. $15-$24 (lunch, $7-$12). At street level, this is a spare, crowded trattoria with off-white walls; downstairs, it's roomier and feels warmer, with exposed brick and a wine cellar. The menu is strong on bistro-ized versions of Italian standards; more inventive dishes are hit-or-miss.

IL PANINO, 11 Parmenter St., Boston, (617) 720-1336. $7-$18. Traditional Italian seafood and pasta dishes, nicely prepared and served by a staff that oozes charm. A local favorite, as you can tell from the line outside the door.

PREZZA, 24 Fleet St., Boston, (617) 227-1577. $19-$26. A North End newcomer with something unusual: buzz. Prezza attracts a well-dressed downtown crowd with its sleek bistro feel, 500-bottle wine list, and Anthony Caturano's trans-Mediterranean takes on Italian food. Sculptural desserts — and they're big, like public sculpture.

SAGE, 69 Prince St., Boston, (617) 248-8814. $19-$26. A treasure trove of fine food in a small, understated room. Along with the herb after which the restaurant is named, chef Tony Susi is partial to local ingredients and novel combinations: New England shellfish stew in lemongrass broth, oven-roasted sausage with braised cabbage and soft polenta.

TARANTA, 210 Hanover St., Boston, (617) 720-0052. $18-$27 (lunch, $6-12). Two crowded floors dedicated to the cuisines below the "meridione" across Naples and Sardinia. The chef combines high-cuisine elegance and peasant memories into something entirely personal. Go with it, and order the medieval combinations of sweet and sour, seafood and meat — but don't skip the Easter cheesecake for dessert.

SOUTH END

ADDIS RED SEA, 544 Tremont St., Boston, (617) 426-8727. $6-$9. Perhaps Boston's most exotic dining experience, and certainly one of its most rewarding. Spicy Ethiopian stews arrive on huge sourdough pancakes as patrons sit on stools around woven tables. Be sure to start with a warm dip and the cottage cheese with red-pepper powder. Eating without silverware turns out to be easier than you think.

AQUITAINE, 569 Tremont St., Boston, (617) 424-8577. $16-$26. Seth Woods build on the success of Metropolis Café with this all-French bistro that reminds us how good foie gras and truffles can be. Hanger steak and fries are so deeply flavored with truffle demiglace they seem almost cheap at $22; same for the duck-and-foie-gras ravioli (served only on Mondays). You'll barely recognize the old space of Botolph's on Tremont, now sleek and dark and woody; the crowd is huge and so is the somewhat pricey wine list. Also try the suburban outpost, Aquitaine Bis, in Chestnut Hill.

BETTY'S WOK AND NOODLE DINER, 250 Huntington Ave. (Symphony), Boston, (617) 424-1950. $10-$16. Postmodern permutations of Pan-Asian panoply! Cuban coffee caffeinates crowd! Retro rice bar really . . . doesn't all fit together. But it's lively, and you can eat pretty well if you like spicy, and if you make sure to get the "cool cukes and weed," the "curried rodeo rings," and no more than three choices off the vegetable bar to be stir-fried with either the Asian Pesto or the Madras Curry sauce.

BOB THE CHEF'S, 604 Columbus Ave., Boston, (617) 536-6204. $8-$12. The same mild-mannered soul food in a newly (and handsomely) bistro-ized space makes this a mellow place for an evening out, often with live jazz. Especially recommended: the "glorified chicken," catfish fingers, crab cakes, and sweet-potato pie.

THE DISH, 253 Shawmut Ave., Boston, (617) 426-7866. $11-$17. Every neighborhood needs a restaurant like this tidy, chic corner bistro. The tables are a little tight, and the food is more modest than what you find on nearby Tremont Street, but then again so are the prices. Think Cajun meat loaf, pork medallions with baked apple, stuffed cubanelle peppers. Think about hanging out at the bar and meeting half of Shawmut Avenue. Just don't think about parking.

FRANKLIN CAFÉ, 278 Shawmut Ave., Boston, (617) 350-0010. $12-$14. A hidden location, a modest sign, and a considerable reputation for simple dishes with a twist of brilliance — and it all works, nightly, for a variety of South Enders and knowing drive-ins. No desserts, which means there's no reason to avoid the "side starch" dishes like garlic mashed potatoes.

HAMERSLEY'S BISTRO, 553 Tremont St., Boston, (617) 423-2700. $23-$34. Casual French-inspired food with a distinctly American and decidedly upscale accent: guests wear ties while the chefs wear baseball caps. Famed for duck confit, wild-mushroom-and-garlic sandwich, and roast chicken with garlic, lemon, and parsley — an olfactory and culinary triumph. One of Boston's best.

LAUREL, 142 Berkeley St., Boston, (617) 424-6711. $10-$25. Physically and culinarily, this is halfway between the innovative South End bistros and luxurious verities of the Ritz. Aujourd'hui Biba axis.

MASA, 439 Tremont St., Boston, (617) 338-8884. $17-$25. The theme here is upscale Mexican food, but this is really more of a snazzy American bistro with a handful of Southwestern gestures, like blue tortilla strips in the caesar salad. Don't miss the wonderful, not-Mexican-at-all roast salmon. We don't understand why an appetizer of three shrimps costs $13 while a muscovy duck entrée is $19, but both of them taste good, and the airy rancho-ish room is a different feel for Boston.

METROPOLIS CAFÉ, 584 Tremont St., Boston, (617) 247-2931. $16-$23. Wow. In a space that was once an ice-cream parlor, a jewel of a bistro serves consistently on-target dishes that take their inspiration from both the French and Italian traditions. Try the elegant salmon pavé, the astonishingly rich risotto specials, and any of the desserts.

THE RED FEZ, 1222 Washington St., Boston, (617) 338-6060. $15-$18. The revived Red Fez updates the food and ambience of the popular Sound End Middle Eastern restaurant of the 40s-'70s, in a vastly larger and airier room. Old Fezzers will find the baba ganouj still the best around, and the new gentry will feast on grilled shrimp charmoula, muhammara, kefta skewers, and Turkish coffee with the Lebanese cookie plate, or even the entirely un-Lebanese berry martini (a non-alcoholic dessert). You could wear the same clothes you wore on a second date here in 1973, but probably not the same haircut.

ROUGE, 480 Columbus Ave., Boston, (617) 867-0600. $14-$20. Not cheap, but cheaper than its parent, Tremont 647. Rouge is a subtle tribute to New Orleans. Chef Sal Fristensky worked there, but doesn't hammer the traditional dishes, just refers to them in such genial, southern-inflected plates as the poached oysters "coubion," fried green tomatoes, braised veal cheeks (just do it, you won't regret it), knife-and-fork fried chicken, and lemon meringue tart. There's no dress code, but the inside really is like New Orleans, so you could consider a little frippery or Mardi Gras beads.

TREMONT 647, 647 Tremont St., Boston, (617) 266-4600. $15.50-$23 (brunch, $6-$8.50). A well-dressed crowd enjoys beautifully grilled food, clever but not overbearing, in this long and cozy bistro. A duck confit sits atop a sauce of red wine and white raisins; tater tots are infused with truffle oil; the steamed Chilean sea bass comes wrapped in a huge banana leaf. The chef earned his stripes at Cambridge's East Coast Grill, but the feel is pure South End. Also, try the connected Sister Sorel, next door.

TRUC, 560 Tremont St., Boston, (617) 338-8070. $22-$25. A little pricey, but dead-on flavorful versions of French-bistro classics like pork rillettes and trout meunière. A stylish, long South End room with a food-friendly (and very French) wine list.

THEATER DISTRICT

FLEMING'S, 217 Stuart St., Boston, (617) 292-0808. $18-$30. A somewhat less expensive steak house with somewhat more wine, by Peter Fleming of P.F. Chang's. Loved the bread, coffee, and chicken, and adored the oversize wineglasses. Hated the noise.

JACOB WIRTH, 31-37 Stuart St., Boston, (617) 338-8586. $8-$32. The recipe for warm potato salad dates from the 19th century, and how many restaurants can claim that? It's good potato salad, too. Also check out the sausage plates, the wienerschnitzel, and the 18 beers on tap at this cavernous relic of 19th-century German conviviality. Sing-alongs on Friday night.

PIGALLE, 75 Charles St. South, Boston, (617) 423-4944. $19-$29. A country French menu, maybe one Michelin star just off the highway. You'll want to dress up a little, although once the food comes out no one will notice anything else. On the opening menu, leek and goat cheese tart, vichyssoise with oysters, cassoulet, poached cod, Calvados apple tart, and fallen chocolate cake bring an Aquitaine-Hammersley's approach against the big guns of Park Square.

PRAVDA 116, 116 Boylston St., Boston, (617) 482-7799. $18-$26. In the space that used to be the Mercury Bar, the team behind Blue Cat Café and Jillian's have built almost a theme restaurant for the international nightclub set: nizzy dining room, a 100-vodka bar, and a full-fledged disco in back. The big surprise is how good the food is.

TROQUET, 140 Boylston St., Boston, (617) 695-WINE. $19-$35. A very great wine bar, and a sneaky-excellent French dining room. While many before or after theater will only want small plates like the Sea Scallop Brandade, or the cheese plate and some wine, those with a full evening to spend will love the sirloin steak, roast lamb leg, potato gnocchi with wild mushrooms, and the fancy desserts.

taste buds

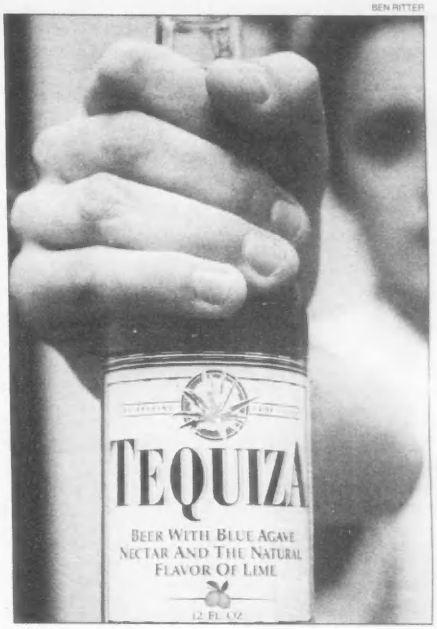
It just isn't the start of summer without the Harpoon Brewstock Festival. The 10th annual event is held this year at the Harpoon Brewery (306 Northern Avenue, Boston) on May 30 and 31. The festival features a wide selection of Harpoon beers, food prepared by Jake's Dixie Roadhouse, and music by local bands including Hot Like Fire, Clutch Grabwell, and Popgun Seven. The event runs on May 30 from 5:30 to 11 p.m., and on May 31 from 2 to 11 p.m. (Doors close at 9:30 p.m. both nights.) Admission is $10, including a souvenir cup; call (888) HARPOON, ext. 3, or visit www.harpoonbrewery.com.

SIPPING

Tequiza

Get some z's

BEN RITTER



I shook my head in dismay when two of my companions decided to try a bottle of Tequiza with dinner at Acapulco Restaurant. Maybe it's the "z" in its name, but the tequila-flavored drink sounded a bit too much like Zima to me.

But Tequiza proved a pleasant surprise. It's no unnatural-tasting malt beverage. Instead, the lager offers a strong hint of lime without compromising the lightness of Latino beers, such as Sol or Presidente. I thought Tequiza's combination of blue-agave nectar and lime juice made it taste like a margarita. My husband, however, insisted that it is a low-maintenance Corona — citrusy, without the bother of trying to shove multiple lime slices down the bottleneck.

One thing is for certain. It's *muy* refreshing served ice cold and *delicioso* with chips and salsa.

Available for $6.39 (plus deposit) for a six-pack at Blanchard Liquors, 103 Harvard Avenue, in Allston, and at other area liquor stores.

— **Genevieve Rajewski**

Cambridge

CENTRAL SQUARE

CAFÉ BARAKA, 80 1/2 Pearl St. (Cambridgeport), Cambridge, (617) 868-3951. $12-$15. If North African food is the most underexplored Mediterranean cuisine in Boston, this tiny, inviting storefront is the corrective. The "Ultimate Vegetable Platter" is essential; also check out the decent skewered entrées and inspired desserts. Fans twirl overhead; the waitstaff is one guy; the chef pops out to chat.

CENTRAL KITCHEN, 567 Mass Ave, Cambridge, (617) 491-5599. $16-$23. It was only a matter of time before Central Square, land of the dive bar and curry joint, got a hip bistro of its own. This one fits well, with a blue-tile bar, a chalkboard list of excellent bar tapas, and an adept menu of Mediterranean-tinged Americana from chef Gary Strack. Also, check out the fine wine list.

LA GROCERIA, 853 Main St. (off Mass Ave, between Kendall and Central), Cambridge, (617) 497-4214. $10-$18 (lunch, $6-$10). A local favorite serving classic Italian fare in a large, upbeat setting.

RANGZEN, 24 Pearl St., Cambridge, (617) 354-8881. $2.50-$10.25. Third Tibetan restaurant in greater Cambridge, and a great argument for this hearty cuisine. The complimentary fried wafers, like no-spice papadums, are fabulous, and so are all the fried appetizers. Rangzen also does well with soups and meaty entrées, but non-Tibetans may want to hike over to Tsocanini's for dessert.

SIDNEY'S GRILLE, 20 Sidney St. (University Park Hotel), Cambridge, (617) 494-0011. $12-$35. You're looking for a place to go with your parents near MIT. This spiffy New American dining room is better than your average hotel restaurant, a lot more stylishly decorated, and not forbiddingly expensive. A hanger steak is $15; the lobster is $30. The people next to you all have notebook computers on their table, but you can't blame the management for that.

ZUZU, 474 Mass Ave, Cambridge, (617) 864-3278, ext. 237. $14-$20. Between the two storefronts of the cheap and reliable old Middle East is a fancy new bistro that takes Lebanese food in Boston to some new levels, especially if you order the grilled kebab tastes, rock shrimp with falafel cakes, the Middle Eastern bouillabaisse, or the lovely crème caramel. For a lighter meal, combine some small plates with one of the salads, and you'll still be able to dance the rest of the night away.

EAST CAMBRIDGE

B-SIDE LOUNGE, 92 Hampshire St., Cambridge, (617) 354-0766. $10-$14. The pew owners shined up this former dive bar just enough to make it feel safe for eating. The surprise is how *good* the eating is: really spiffy versions of home-cookin' favorites like fried chicken and an oyster po' boy sandwich. Plus there are quirky touches, like free hard-boiled eggs at the bar.

DESPINA, 202 Third St., Cambridge, (617) 868-9098. $8-$18. Cute Greek corner restaurant in the shadow of the Cambridge courthouse. Inexpensive straight-shot versions of Greek-American classics. Don't miss the electrically garlicky skordalia, or the "saganaki OPA!" — a plate of flaming sheep's-milk cheese.

THE HELMAND, 143 First St., Cambridge, (617) 492-4646. $10-$17. Greater Boston's first Afghan restaurant, and also one of the finest South Asian restaurants we have had. Serves dishes with a seamless style in a beautiful setting with fine service. Vegetarians and meat-eaters will both be giddy with delight.

HARVARD SQUARE

CASABLANCA, 40 Brattle St., Cambridge, (617) 876-0999. $14-$21 (lunch, $7-$9). Chef Ruth-Ann Adams has taken the helm from Ana Sortun, who helped build this Harvard Square institution into an impressive North African–inflected restaurant.

THE HARVEST, 44 Brattle St., Cambridge, (617) 868-2255. $20-$29. Meet the new Harvest, quite different from the old. The new one still focuses on New England foodstuffs, but the cheffery is professional and poised; the flavors intriguingly sour, and the desserts make memories. Menu changes weekly.

RIALTO, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5050. $20-$36. Despite the Mediterranean name and format, it is the traditional French food that impresses. Hotel guests give the room an upscale and older crowd, but a less formal tone than you might expect lets everyone enjoy.

WEST SIDE LOUNGE, 1680 Mass Ave, Cambridge, (617) 441-5566. $14-$22. The poshification of the Harvard-Porter neighborhood continues with this little bistro. Quite competent Mediterranean food, light on the meat, and a cozy bar that nicely walks the line between stylish and friendly.

INMAN SQUARE

ARGANA, 1287 Cambridge St., Cambridge, (617) 868-1247. $14-$24. If there are hit songs, maybe there are hit restaurants, and Argana feels like the summer hit of 2002. Exotic Moroccan food and décor mix with Euro-techno sounds to evoke both the ancient world and present moment. Get the mixed appetizer mazza plate: cous cous Argana, anything with lamb, and the mint sorbet for dessert.

EAST COAST GRILL, 1271 Cambridge St., Cambridge, (617) 491-6568. $8-$26. Enlarged and learning now toward premium fresh seafood, but still the greatest place with the least pretense for barbecue, grilled meat, soulful side dishes, and super-spicy hot dishes, clearly labeled.

MIDWEST GRILL, 1124 Cambridge St., Cambridge, (617) 354-7536. $16.95 (lunch)-$18.95 (dinner). The Brazilian contribution to barbecue is churrasco rodizio, which translates to a lot of meat for less than $20. Roasting spits are brought to your table: pork, beef, chicken, lamb, and more, in endless rotation. Other Brazilian specials are good, too, and the vibe is unfailingly friendly.

OLÉ MEXICAN GRILL, 11 Springfield St., Cambridge, (617) 492-4495. $11-$21. This is about as good as Mexican cooking gets in Boston: the fresh things are fresh, the fried things are crunchy, and the cooking of Oaxaca and Veracruz comes through without a lot of cheesy Texas interference. The vibe is cheerful and lively, probably thanks to the excellent Mexican beer list and totteringly full margaritas.

SWEET CHILI, 1172-1178 Cambridge St., Cambridge, (617) 864-4500. $8-$15. At the time of our review, Sweet Chili was serving the best sushi we'd ever had in Cambridge. Japanese appetizers are good, too. Ironically, the Thai food at this primarily Thai restaurant is the weakest link.

KENDALL SQUARE/MIT

THE BLUE ROOM, One Kendall Sq., Cambridge, (617) 494-9034. $17-$22. A quietly great Cambridge restaurant, especially for desserts. Owner Steve Johnson respects the space's eclectic heritage of seafood, big flavors, and five fire, but adds a French bistro sub-theme to its post-peasant dishes. Excellent service of wines by the glass and uniquely correct tea service. Fierce Sunday brunch.

MIRACLE OF SCIENCE, 321 Mass Ave, Cambridge, (617) 868-2866. $3-$10. A loud bar full of alternative rock and two-tone music, not too many MIT jokes. But great grilled skewers, each with tortillas and its own lively, creative condiment on the side. Also fabulous burgers with real roast potatoes. Young, cool-looking crowd.

SALTS, 798 Main St., Cambridge, (617) 876-8444. $18-$28. This tiny space has been home to a series of inventive bistros over the years, and the current occupant is charming and consistent. The food is New American with an Eastern European influence; when we visited in the fall, that meant excellent Ukrainian dumplings with a lovely roasted lamb loin.

NORTH CAMBRIDGE

ASPASIA, 377 Walden St., Cambridge, (617)

Continued on page 22

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Phoenix

DINING GUIDE

Continued from page 21

864-4745. $20-$26. Who says size matters? This tiny room bangs out bistro food that would do a downtown restaurant proud. The mostly Mediterranean flavors are big but not overblown: a sharp, crisp salad of pear and endive leads into a meal of truffled risotto or grilled rack of lamb. Coffee at the end comes in a little French press. Cute.

FRANK'S STEAK HOUSE, 2310 Mass Ave, Cambridge, (617) 661-0666. $8-$19. The oldest steakhouse in Massachusetts, as far as anyone knows. After a period as a blond-wood '70s eatery, this has transformed partway back to the dark red-meat emporium it was when Tip O'Neill hung out here. You can certainly order chicken, but be warned: the motto is "Home of the Boneless Sirloin Sizzling Platter."

PORTER SQUARE

GIUSEPPE'S, 1815 Mass Ave, Cambridge, (617) 354-3727. $14-$23. A somewhat hasty remake of the once-popular Metro gives us a very serviceable Italian restaurant in the Porter Exchange building. You can build a very nice evening around the nicely selected bottles of inexpensive red wine, the "signature meatballs" or fried fish appetizer, the rack of lamb or stuffed salmon, and a fruit tart.

TEMPLE BAR, 1688 Mass Ave, Cambridge, (617) 547-5055. $13-$20. Outrageously popular yupscale bar. Amid oak, leather, and vintage posters, Harvard Law kids and their profs mingle with hip young Cantabrigians and middle-aged bookish types who still populate the neighborhood. The menu has improved significantly with a new chef, and who has turned its focus more to quality rather than quantity. There are inventive dishes to be had, and standouts in the pasta arena.

Brookline

AQUITAINE BIS, 11 Boylston Street (lower Chestnut Hill Mall), Chestnut Hill, (617) 734-8400. $18-$29. Aquitaine at the lower Chestnut Hill Mall has the same format and faves as the popular South End bistro, and will be just as big a hit, if you missed the first 170 years of America's love of French food, you can catch right up with Belgian endive salad, gruyère tart, steak frites, seared duck steak, warm chocolate pudding cake, chocolate mousse, and caramelized bread pudding. Dress up a little — it's a French restaurant.

CHINATOWN SEAFOOD RESTAURANT, 1306 Beacon St. (Coolidge Corner), Brookline, (617) 232-9580 and (617) 739-2577. $7-$29. Yup, darn close to Hong Kong seafood in landlocked Brookline. The former Noble House has linen tablecloths and an intriguing wine list, but don't be afraid to get down with a whole steamed fish, lobster, or crab with ginger and scallion, or the surprisingly well-executed "five delights in nest." On the turf side, a handy Peking duck, stir-fried pea stems two ways, and good chow foon plates.

FUGAKYU, 1280 Beacon St. (Coolidge Corner), Brookline, (617) 734-1268. $15-$40. Large, beautiful restaurant serving many kinds of Japanese food at a high level, not just sushi, although the sushi and sashimi are very good. And the sushi bar circled by a ring of moving wooden ships is a conversation piece. Some highlights were the caterpillar maki, sashimi, tempura, and the really delicious tempura (fried) ice cream.

GINZA, 1002 Beacon St. (Audubon Circle), Brookline, (617) 566-9688. $11-$44. Arguably the best sushi bar in Boston, certainly one of the most avant-garde, yet well-grounded in tradition, as evidenced by the more than 20 brands of sake, the wide range of cooked appetizers, and the solid tempura and teriyaki. Somewhat random service won't bother those who come in expecting to share tastes.

JAE'S GRILL, 1223 Beacon St., Brookline, (617) 739-0000. $9-$20. For those familiar with Jae's hip, inexpensive Asian-fusion menus, it may seem like he has taken over a steakhouse and doesn't want to offend the old clientele. The good news is you can get Jae's flavors in the appetizers, and your elderly aunt from Peoria can order off the entrée list. Also a swell raw bar/wine bar. Now serving sushi.

LUCY'S, 242 Harvard St., Brookline, (617) 232-LUCY. $8-$16. Crunchy and woman-friendly version of an American bistro built around the wood-fired oven of the former Zatar's Oven. No-cream clam and corn chowder, roast chicken or fish, and all the desserts are terrific. Also a very relaxed bar scene.

TABERNA DE HARO, 999 Beacon St., Brookline, (617) 277-8272. $10-$15 (tapas cost less). The most modern Spanish tapas place in the city may also be the most authentic: there really are no dinners per se, and the food is tuned salty and small to complement the dry sherries of Spain. A great evening if you like this kind of eating, and better if you connect early and often with the grilled asparagus, white anchovies, pollo en pepitoria, shrimp in garlic oil, or the cheese platter.

WASHINGTON SQUARE TAVERN, 914 Washington St. (Washington Square), Brookline, (617) 232-8989. $10-$18. Loud and dark, with very effective food either with or without beer and wine. Don't miss anything roasted, nor the pilaf-type dishes. There are no desserts, but there's a bakery across the street.

ZAFTIGS, 335 Harvard St. (Coolidge Corner), Brookline, (617) 975-0075. $7-$13. Despite the name, a very un-nostalgic, postmodern kind of delicatessen with generally excellent food and very reasonable desserts. Un-nostalgic means low-fat pastrami, chicken soup, and such, but also glorious corned beef, whitefish salad not to have to die for, and house-baked desserts. Breakfast is served all day.

Newton

BAKER'S BEST, 27 Lincoln St. (Newton Highlands), (617) 332-4588. $12-$24. The wildly popular caterer and lunch spot has added a five-night bistro, and this is good news for palate and wallet. Daily fish and pasta specials have been superior, with crab cakes and a "signature" meatloaf every night. Excellent coffees and deli-style desserts.

THE CHEESECAKE FACTORY, 300 Boylston St. (Atrium Mall), Newton, (617) 964-3001. $9-$25. The Chestnut Hill Atrium Mall's version of a 34-unit nationwide chain, the Cheesecake Factory brings a bit of Beverly Hills Egyplo-deco to what is really an updated Jack and Marion's, a giant deli. Everything imaginable is on the menu in portions you'll have to take home, so one strategy might be to have a big appetizer like the Vietnamese summer rolls and split something like a Kahlua-almond-fudge cheesecake.

CHUNG SHING YUAN, 183 California St., Newton, (617) 964-0111. $8-$14 (brunch). Weekdays, this is another run-of-the-mill Mandarin-Szechuan restaurant. But the Taiwanese brunch here on Saturdays and Sundays is Newton's best-kept secret. Line up by 11:15 for the 11:30 opening and enjoy jellyfish salad (better than it sounds), steamed pork dumplings, and fried bread dipped in a bowl of sweet soy milk.

JAMJULI, 1203 Walnut St. (Newton Highlands), (617) 965-5655. $7-$15. Beautiful and innovative Thai restaurant, despite its suburban location just off Route 9. Dress casually but dine like an emperor. The hot curries are good, and so are the bland dishes, but the musts are soups, mee grob, and the "Superior Duck" (it is!).

KOUZINA, 1649 Beacon St. (Waban), (617) 558-7677. $10-$22. Is it a bistro? Is it a family restaurant? What is a trained chef doing with Greek dishes out in Waban? Well, making some neat dinners where the kids can have a pizza or pasta entrée and the gourmets can bliss out on codfish cakes, porterhouse lamb chops, seafood cannelloni, a great bread pudding, and chocolate pot de crème to end 'em all.

LUMIÈRE, 1293 Washington St. (West Newton), (617) 244-9199. $23-$32. For something described as a bistro, Lumière looks and sounds the part, but aspires to finer food and prices. So we see pretty well-dressed people eating pretty posh food — soups and seared sea scallops were some early winners — and feeling rather Parisian. Although you find it across from the West Newton Cinema, a meal at Lumière is so far too serious to add to an evening of film-going. Closed until evening.

Somerville

DALÍ, 415 Washington St., Somerville, (617) 661-3254. $18-$24 (entrées); $3.50-$7.50 (tapas). A rare (and crowded) outpost for Spanish-from-Spain cooking. Tapas capture the tone and savor of the original, from slices of potato omelet and fresh anchovy fillets to garlicky potato salad and sautéed portobello mushrooms. Starting at $3.50 a pop, you can afford to experiment.

DIVA, 246 Elm St. (Davis Square), Somerville, (617) 629-4963. $11-$15. It's flashy, it's pricey, and it's the only Indian food in Davis Square. The high points are the tasty grilled specials and the best lassi we've ever had, but otherwise this new restaurant from the owners of Kashmir is more good than exceptional — and plagued, at least initially, with service problems. Still, a great interior counts for something, as does sidewalk seating in summertime.

EAST ASIA, 868 Broadway (Powderhouse Square), Somerville, (617) 666-8282. $7-$11. A tiny, out-of-the-way place with great, great Asian food. The menu is North Chinese and Thai, but the keynote is loving treatment of basic ingredients in dishes like chili eggplant, King's tofu, peninsula or mango chicken, and spicy squid.

EVOO, 118 Beacon St., Somerville, (617) 661-3866. $15-$26. Chef Peter McCarthy, late of the Bostonian Hotel, boldly opens Somerville's most expensive restaurant and the foodie stampede begins. When he's on, he's on: lobster-pumpkin bisque, tea-smoked, mint-cured lamb rack, and grilled Maine salmon fillet all show spark and substance. But the fast-and-loose approach to ethnic idioms means the food isn't always as consistent as the sculptural presentation would have you believe.

HOUSE OF TIBET KITCHEN, 235 Holland St. (Teele Square), Somerville, (617) 629-7567. $6-$9. The first Tibetan restaurant in New England, and something of a one-room cultural exhibit with background music, rugs on every chair and bench, and a potted history of Tibet on the menu. Next door is a Tibetan Buddhist resource center and gift shop, but first relax with some buttered tea and really excellent momo, the Tibetan answer to Peking ravioli.

PALENQUE, 300 Beacon St., Somerville, (617) 491-1004. $10-$15. This great little mole-in-the-wall proves to New Englanders that classic Mexican cooking can be tangy and complex instead of just hot. Try the carnitas (pork tips in an unsweetened chocolate-orange sauce) or anything with the cilantro-heavy salsa verde. Bring your own beer.

REDBONES, 55 Chester St. (Davis Square), Somerville, (617) 628-2200. $6-$15 (lunch $4-$7; all-you-can-eat ribs and chicken, $7-$9). Big food for big guys. Loud and bright and legendary for barbecued, grilled, and smoked things, hoofed or otherwise. The Arkansas ribs are phenomenal; so are the Buffalo shrimp. Try the corn pudding to start. The wait is long but worth it. Cash and checks only.

VINNY'S AT NIGHT, 76 Broadway (Sullivan Square), Somerville, (617) 628-1921. $10-$20. Behind a convenience store called Vinny's Superette lurks this den of pure East Somerville underworld cool. Great chops and profuse pasta served on red-and-white-check tablecloths; and more antipasti than you can shake a stick at. Try the amazing pork chop in vinegar-pepper sauce.

Out of Town

BLACKSMITH SHOP, Rte 6A, Truro Center, (508) 349-6554. $11-$23. If you put this summer restaurant year-round in, say, Somerville, it would develop quite a reputation. Of course, one Cape Cod advantage is fresh-caught seafood, and this kitchen exploits it well. Outstanding on familiar dishes like haddock almondine and apricot-glazed pork chops, and also on some reaches like seared scallops with a curry emulsion sauce. And you can show up in jeans!

BLUE GINGER, 583 Washington St., Wellesley, (781) 283-5790. $19-$28. Ming Tsai's celebrity hasn't ruined Blue Ginger, just made it a little harder to get in. The real mark of class is superior service that makes everyone comfortable and confident with the unfamiliar menu. Once you're in, stick with the signature Asian-fusion dishes like the foie gras shumai and the spectacular Chilean sea bass, since some of the experiments are over-cheffed. Save room for superior desserts.

BUBALA'S BY THE BAY, 183 Commercial St., Provincetown, (508) 487-0773. $8-$24. A very fine spectrum of Provincetown has adopted Bubala's, first for brunch, then lunch, and now for fine dining, where we recommend the clam chowder, vast salads, seafood scampi, roast ostrich(!), and amaretto tiramisu. Other people may be drinking chocolate martinis, but hey, it's Provincetown.

CAMPANIA, 504 Main St., Waltham, (781) 894-4280. $18-$35. Remember how much fun Italian restaurants used to be, before the experts ruined them? Campania, named for the province around Naples, is all that — with better desserts. It does get expensive, but you won't be disappointed by the excellent wood-grilled and roasted meats, seafood specials and pasta dishes, and anything creamy or chocolate or both. Old-style jumbled décor and hearty volume.

CARAMBOLA, 663 Main St., Waltham, (781) 899-2244. $7-$20 (lunch, $5-$8). Rather posh, rather refined, completely delicious version of Cambodian home-style cooking as it might have been in an affluent home. The Perry family of Elephant Walk fame have focused on this purely Cambodian (except well-selected wines and dessert(s) restaurant worth a trip to Waltham from anywhere east of Phnom Penh. Order from each of five categories, but don't miss the spring rolls and the carambola salad among the grilled delights and light curries.

CLEM & URSIE'S, 85 Shank Painter Rd., Provincetown, (508) 487-2333/2536. $4-$26. A family place with seafood broiled or fried, live lobsters, remarkable smoked barbecue(!), some super Portuguese dishes, gourmet sandwiches — something for every conceivable appetite. Don't overlook the fried ocean catfish "vinho dahlos" or Wellfleet oysters on the half-shell.

THE MARTIN HOUSE, 157 Commercial Street, Provincetown, (508) 487-1327. $16-$32. Worth a trip for Mediterranean-style food that would be all the rage even right in the South End. What they do with seared scallops and lobster stuffed with smoked-salmon hash will take you right through the bridge traffic. The crusted lamb-loin appetizer and free-range chicken will make you forget your sunburn. And the torta di nonna with a very fine cup of coffee, tea, or decaf will justify some very bad motel beds.

taste buds

No special occasion is ever needed to visit the North End, but a wine dinner at Sage Restaurant (69 Prince Street, Boston) is certainly an added incentive. On May 28, at 7 p.m., the restaurant hosts a six-course dinner paired with Contratto wines from Italy's Piemonte region. The menu includes such dishes as butter-poached lobster with stewed baby vegetables, veal three ways, and parmesan custard with morel-mushroom braise. The cost is $100; call (617) 742-0731.

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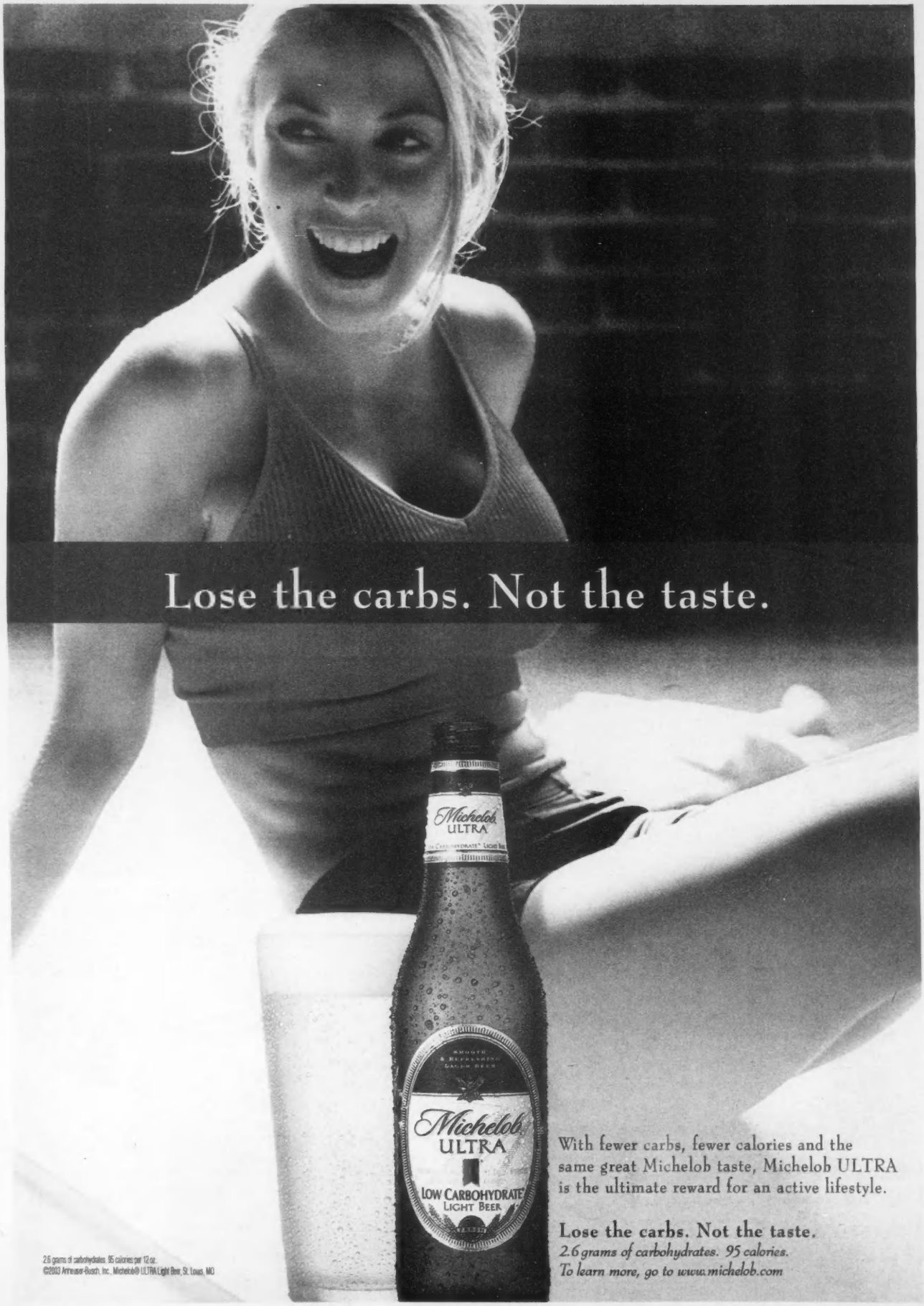
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FOR CLUB, ART, EVENT, CONCERT, AND DINING LISTINGS, SEE 8 DAYS A WEEK

Bruce Almighty

Hwang & Glass

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Marilyn Manson

Beauty and the feast

Nigella Lawson's sensuous kitchen; and finales to savor from *Alias* and *The Guardian*

BY JOYCE MILLMAN

Americans are getting fatter by the minute, we're told. Our kids are fat, our fat asses can't fit into airplane seats, our big fat super-sized fast food is killing us. Conflicting messages bombard us from all sides: carbs are evil, sugar is the new tobacco, butter may not be so bad for you after all, veggie is the one true way. You could go insane (not to mention hungry) trying to sort out the chaotic chatter filtering down to us humble eaters from higher up the foodie pyramid.

Or you could tune it all out and worship at the altar of

Continued on page 14

MARILYN MANSON PHOTO BY GEOFFREY KULA

Beach boy

Andrei Serban's *Pericles* has a rough voyage

BY CAROLYN CLAY

"I didn't know Shakespeare wrote a circus," remarked an amazed spectator at the intermission of Andrei Serban's mixed-media *Pericles* for the American Repertory Theatre. Indeed, the first half, generally believed to be the weakest part of the play and probably not written by Shakespeare, suggests Boston's Revels as directed by Federico Fellini. But if in Serban's rendering the bad bits are never boring, the more transporting ones are never sublime. The "music of the spheres" may be heard by Pericles when, toward the end, he sits in a rowboat looking like Gandalf in an amateur production of *The Lord of the Rings*. But for this viewer, any celestial sound had been drowned out by the camp cacophony that preceded it on stage and screen. In his memorable *The Taming of the Shrew*, Serban created a zany free-for-all from which, at the end, he plucked a lyrical moment of mutual surrender that resolved the arguably sexist play without winking. Here, he tries a similar turn on a dime and doesn't make it.

Pericles is, of course, no easy assignment. And Serban, inspired by the Wooster Group, which has mixed film and video into its avant-garde stagings for years, takes an intriguing

Continued on page 5

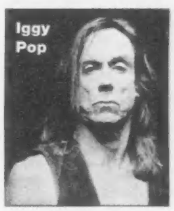
HOT TIX

"Thomas Gainsborough, 1727-1788," June 15 through September 14 at the Museum of Fine Arts: call (617) 423-NEXT.

X, the Fags, and the Sweet Dogs, June 16 at Avalon: call (617) 423-NEXT.

Rosanne Cash, June 21 at the Somerville Theatre: call (617) 931-2000.

"Boston Phoenix/FNX Music Poll Grand Finale" with **Iggy Pop**, **FischerSpooner**, and **Hot Hot Heat**, June 27 at FleetBoston Pavilion: call (617) 931-2000.



The **Dirtbombs**, the **Kills**, and the **Horror**, July 16 at the Middle East, Cambridge: call (617) 864-EAST.

Lollapalooza, with **Jane's Addiction**, **Audioslave**, **Queens of the Stone Age**, **Incubus**, **Jurassic 5**, and the **Donnas**, July 25 at the Tweeter Center, Mansfield: call (617) 931-2000.

Bruce Springsteen, August 2 at Gillette Stadium, Foxboro: call (617) 931-2000.

"JVC Jazz Festival — Newport" featuring **India.Arie**, **George Benson**, **Terrence Blanchard**, **Dave Brubeck**, **Cassandra Wilson**, and **Eddie Palmieri**, August 8 through 10 at Fort Adams State Park: call (866) 468-7619.

Grandaddy, August 9 at the Paradise: call (617) 423-NEXT.

"Apple and Eve Newport Folk Festival" featuring **Ani DiFranco**, **Alison Mann**, **Joan Armatrading**, **Sam Bush**, **John Prine**, **Angélique Kidjo**, **Nickel Creek**, the **Waifs**, and **Lyle Lovett, John Hiatt, Guy Clark, and Joe Ely**, August 15 through 17 at Fort Adams State Park: call (866) 468-7619.

Tori Amos, August 24 at FleetBoston Pavilion: call (617) 931-2000.

Aerosmith, **Kiss**, and **Saliva**, August 25 and 27 at the Tweeter Center, Mansfield: call (617) 931-2000.

Björk, August 31 at Suffolk Downs: call (800) 477-6849.

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Continued on page 14

MARILYN MANSON PHOTO BY GEOFFREY KULA

The resurrection of Mia Yoo's Thaisa

Beach boy

Andrei Serban's *Pericles* has a rough voyage

BY CAROLYN CLAY

"I didn't know Shakespeare wrote a circus," remarked an amazed spectator at the intermission of Andrei Serban's mixed-media *Pericles* for the American Repertory Theatre. Indeed, the first half, generally believed to be the weakest part of the play and probably not written by Shakespeare, suggests Boston's Revels as directed by Federico Fellini. But if in Serban's rendering the bad bits are never boring, the more transporting ones are never sublime. The "music of the spheres" may be heard by Pericles when, toward the end, he sits in a rowboat looking like Gandalf in an amateur production of *The Lord of the Rings*. But for this viewer, any celestial sound had been drowned out by the camp cacophony that preceded it on stage and screen. In his memorable *The Taming of the Shrew*, Serban created a zany free-for-all from which, at the end, he plucked a lyrical moment of marital surrender that resolved the arguably sexist play without winking. Here, he tries a similar turn on a dime and doesn't make it.

Pericles is, of course, no easy assignment. And Serban, inspired by the Wooster Group, which has mixed film and video into its avant-garde stagings for years, takes an intriguing

Continued on page 5

HOT TIX

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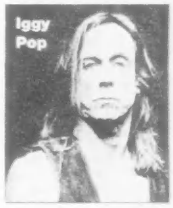

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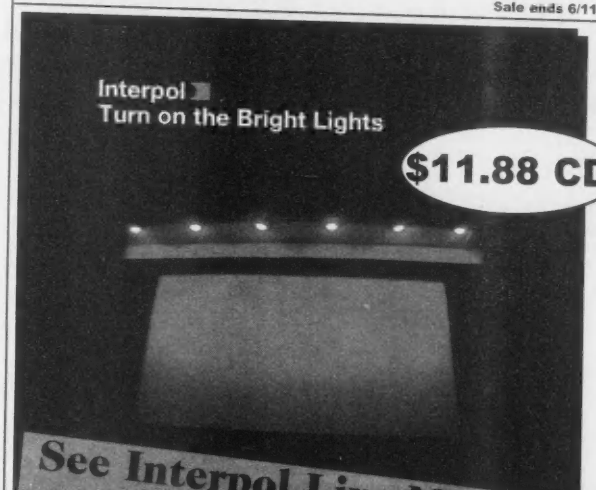

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Almighty, then

Jim Carrey is divine once more

BY GARY SUSMAN

Want to know what God-like power is in Hollywood? Having the ability to green-light a movie about your own dark night of the soul, your own struggle with the Studio Chief Upstairs. That's what we have in *Bruce Almighty*, which is not just another collection of pee and poop jokes from Jim Carrey and director Tom Shadyac but also an allegory of how both men have come to accept the notion that God put them on this earth to make pee and poop jokes.

Carrey plays Bruce Nolan, a TV reporter stuck doing wacky human-interest stories in Buffalo. He may also be the pettiest man alive. He thinks he's the most put-upon man since Job, though he's really just having One Of Those Days full of comic crises. It all culminates in his discovery, while he's on the air, that his credit-stealing rival has snagged the promotion he expected, whereupon Bruce has an on-air meltdown that gets him fired. True, he has his health, his lovely apartment, and a live-in girlfriend who looks like Jennifer Aniston, but he still sees this day as evidence that God is mocking him. But when he rails at the Lord, God (Morgan Freeman) responds, inviting him to see whether he can any better as Supreme Being. Accorded omnipotence, does Bruce try to rule the world, disarm the nations, or fix the hole in the ozone layer? No, he uses his powers to become the most popular news anchor in Buffalo. Also, he gets his girlfriend bigger boobs and trains his dog to use the toilet.

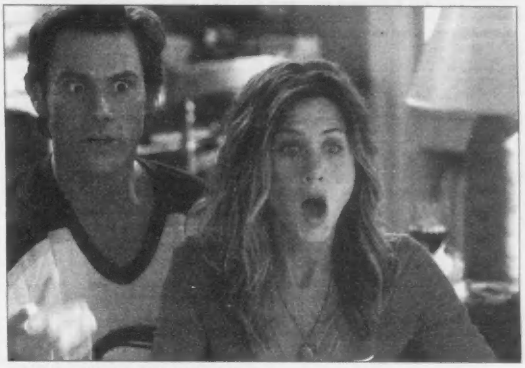
The movie's ambitions are similarly modest. Despite Bruce's frequent discussions with God, this film has no grand theological statement to impart, no great moral issues to chew over. Even *It's a Wonderful Life*, which *Bruce Almighty* alludes to a couple of times, has a more complex eschatology. If the film has a lesson, it's that God really does have a tough job. As He puts it in the film, He's boss and electrician and janitor — how's that for a holy trinity? He's got a lot on His plate, so stop annoying Him and solve your own damn problems.

Still, Freeman makes the most reassuring — and the funniest — film God since Ralph Richardson in *Time Bandits*. (Richardson also played God as a cosmic CEO, punishing Evil by docking its pay "backdated to the beginning of time.")

★★★

Bruce Almighty

Directed by Tom Shadyac. Written by Steve Koren, Mark O'Keefe, and Steve Oedekerk. With Jim Carrey, Morgan Freeman, and Jennifer Aniston. A Universal Pictures release (94 minutes). At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.



THE BURNING BUSH? *Either that or Jim Carrey and Jennifer Aniston are getting a look at her new boobs.*

Being God gives Freeman the power to do things he doesn't usually do, like cut loose. In one scene, God misleads Bruce into thinking he's entered the afterlife. Carrey asks whether he's really dead. "Naw," says Freeman. "I'm just messin' with ya." The notion that God has a playful sense of humor sounds about right.

Carrey also cuts loose, in a way he hasn't done for a long time, and the effect is similarly liberating. This is the rubber-faced, rubber-limbed Carrey of old, and it's a treat to watch his brilliant clowning, no matter how juvenile it is. (After all, such immaturity is in character for Bruce.) As Bruce's girlfriend, Grace (duh!), Aniston doesn't have much to do, but her game improves whenever she has to return Carrey's volleys. As Grace tells Bruce early in the film, "There's nothing wrong with making people laugh."

For Carrey and Shadyac, that may be the real message of the film. Both men got their big breaks with *Ace Ventura: Pet Detective* and reached their peaks with *Liar Liar*. Carrey yearned to become a serious thespian like Robin Williams, but his attempts at straight drama — *The Truman Show*, *Man on the Moon*, *The Majestic* — were increasingly viewed as self-indulgent failures. Same with Shadyac (*Patch Adams*, *Dragonfly*). A professed Christian, he spoke in a recent interview of his own "Why, God, why?" moment a decade ago, when he despaired over failing to land a gig directing an episode of *She's the Sheriff*. (Now, there's a spiritual crisis I'd like to see filmed.) God must then have revealed to him that his destiny was to film Jim Carrey talking out of his ass.

Bruce thinks he wants to be a serious broadcaster like Walter Cronkite, but his true longings become apparent about three-quarters of the way through the film, when he's standing on the sidewalk pleading, "Love me! Love me!" In the end, he realizes that, for him, the way to be loved is to return to his old job and "lower and debase myself for the amusement of total strangers." Works for me, dude. ■

Reality beyond TV

Albert Maysles's cinéma-vérité at the Brattle

film culture
by Gerald Peary

Although Albert Maysles's solipsist tales of making documentaries have grown stale through countless repeatings (I've heard them on three occasions), he himself, to his credit, never gets tired. At 70, there he was with a digital camera last year in the pits of Avalon, shooting up to the stage where Mission of Burma rocked out. And his world-acclaimed 16mm cinéma-vérité films, which he directed with his late brother, David, never fade away: *Salesman* (1969), *Grey Gardens* (1975), *Gimme Shelter* (1970).

The Maysleses' less famous works are immensely interesting also, and the Brattle is offering four of these, paired into double features, as part of its "Real to Reel" Tuesday documentary series. This Tuesday, May 27, you get *Running Fence* (1978) and *Christo in Paris* (1990), films in which the Maysles Brothers follow Christo, the Bulgarian-born artist, and Jeanne-Claude, his French-born wife, as they embark on problematic public-art projects. On June 10, the Maysleses return with two cinéma-vérité biographies: "With Love from Truman" (1966), which profiles writer Truman Capote, and *Showman* (1963), which is about once-renowned Boston movie mogul Joseph E. Levine.

Christo in Paris, which they directed with Deborah Dickson and Susan Frömke, was unavailable for viewing. It concerns, according to the Brattle brochure, "Christo's first large urban project (the wrapping of the Pont Neuf, Paris's oldest bridge) but also his relationship with his partner, Jeanne-Claude." Do they squabble by the Seine? I wonder. They were born on the same day in 1935, and they are usually the most synchronized of couples, as is evident in *Running Fence*. Arriving in rural California, Christo and Jeanne-Claude try to persuade locals to allow them to put up a 24-mile, 18-foot-high fence of white nylon fabric supported by cables and steel poles. The fence, starting in Sonoma County, would run through private properties, then along a hill above a state highway, and then, going into Marin County, dip to the beach and into the Pacific.

WORLD-ACCLAIMED 16MM FILMMAKERS: *Albert and David Maysles shooting* Grey Gardens.

The Maysleses are at the town meetings where permissions must be secured. That's a part of every Christo project: the fostering of public debate. Invariably, some people extend their æsthetic appreciation while others balk at his grandiose out-of-museum constructions. "That's not art," one irate Californian snorts, "a piece of rag for 50 miles. I bet he can't even paint a picture!" A waitress on her shift is more sympathetic, describing the curtain as "Nifty . . . Nature-pretty."

I agree with the waitress. When Christo's glorious curtain is finally up, it's like God's laundry out to dry.

The 29-minute black-and-white short "With Love for Truman" features an upbeat Capote riding high on the success of *In Cold Blood*, his true-life saga of brutal murders in Kansas. The Maysleses film a softball interview with Capote by a *Newsweek* reporter. The author brags about inventing for his book a new form of "non-fiction novel." Deftly mixing a bloody mary, he muses, "I think style applies to everything. Music, literature, art, good oysters. Style is oneself. It's something you can't learn. It's simply there, like the color of your eyes."

Showman, a 53-minute black-and-white documentary, pioneered in being nothing more than an extended sketch of its subject (there's little narrative thrust) and in being open-ended about how its subject should be regarded. Is Joseph E. Levine a barbarian, a philistine, a jerk? Or is he a shrewd, all-American entrepreneur? The audience decides.

Levine was a poor Jewish boy from Boston's West End who made it huge in New England film exhibition, then became an international legend for buying a cheap Italian spectacle, the 1958 Steve Reeves–starring *Le fatiche di Ercole/Hercules*, and releasing it in the USA. It made millions. Levine is also the model for Jack Palance's bullying, sex-crazy, anti-intellectual producer in Jean-Luc Godard's classic *Le mépris/Contempt* (1963). In *Showman*, we watch the overweight, crude Levine run his New York–based independent film company, Embassy Pictures (a prefiguring of Harvey Weinstein at Miramax?). We watch him try to figure out how to package the art movies he has purchased, such as Vittorio De Sica's *La Ciociara/Two Women* (for which Sophia Loren won an Oscar) into commercial "products."

The Boston part: Levine comes home to a rousing testimonial dinner of people from the old neighborhood, a fascinating *The Last Hurrah* kind of scene. To his credit, he's not impressed with the flattery and sycophancy. Many of the gathered had snubbed him when he was less famous. And he refuses to get nostalgic about his Beantown childhood. He loathed it, and his poverty. How much dandier is the Maysles show, when millionaire Levine hangs out with Sophia Loren at Cannes. ■

Gerald Peary can be reached at gpeary@world.std.com.

trailers

L'AUBERGE ESPAGNOLE

The least politically correct character in Cédric Klapisch's charming and innocuous fable of multicultural tolerance and fusion is, of course, the one who steals the show. Without the boorish, xenophobic, and downright hilarious remarks of William (Kevin Bishop), not to mention his gastric participation in the most memorable version of "No Woman, No Cry" ever recorded, this "Euro Pudding" (the English-language title, which, no wonder, doesn't seem to have caught on) might have been bland indeed.

Too bad he's just a minor character, the late-arriving brother of Wendy (Kelly Reilly), the British mother hen of half a dozen ethnically diverse students in the Barcelona apartment of the title. The protagonist is the far less interesting Xavier (Romain Duris), a French member of the household torn between following in his father's footsteps as an economist and pursuing his own dream of becoming a writer (to judge from his voiceover narrative, he should stick to the figures). That conflict may or may not be reflected in his indecision about whether to remain faithful to girlfriend Martine (Audrey Tautou) back home or pounce on the wife of a friend, but the important thing is that Tautou spends most of the film off screen and in Paris. Klapisch has never equaled the soufflé perfection of his truly delightful *When the Cat's Away* (1997), but this mélange has enough savory moments to sustain you until he does. In French, Spanish, English, Catalan, and Dutch with English subtitles. (122 minutes) *At the Kendall Square.*

— Peter Keough

BLUE CAR

Despite the cinema's obsessive, often mercenary interest in teenagers, few films get it right. That's why Karen Moncrieff's movie is such a revelation, even though it wears its indie-style adolescent angst on its sleeve and has a few too many clichés about the loss of innocence and the pain of the artistic process. Playing troubled 18-year-old high-schooler and budding poet Meg, Agnes Bruckner joins Lauren Ambrose (*Swimming*, *Six Feet Under*) as one of the few young American actresses who can convey the adolescent experience without gimmick or pretense.

Moncrieff, who also wrote the screenplay, started as an actress (since her debut film, she's directed an episode this season of *Six Feet Under*), and her affinity for actors shows. She gets stellar work from her entire cast, but the crucial dynamic is between Meg and married, middle-aged English teacher Mr. Auster. David Strathairn manages to be both sensitive mentor and creepy sexual predator, making Mr. Auster's need for adoration alternately pathetic and sympathetic. The melodramatic turns and budding-girl-poet clichés occasionally give *Blue Car* the whiff of Sylvia Plath–meets–*White Oleander*. But Moncrieff's authentic depiction of teacher-student sexual tension and adolescent vulnerability and her poignant finale, in which Meg indeed finds her writer's voice, are more than adequate compensation. (96 minutes) *At the Harvard Square.*

— Loren King

A DECADE UNDER THE INFLUENCE

One thing this documentary from Robert LaGravanese and Ted Demme reminds us of is that Jack Nicholson was in a lot of good movies — *The Last Detail* (1973), *Chinatown* (1974), *One Flew over the Cuckoo's Nest* (1975) — during the 1970s. This collection of talking heads (Jack not among them) and film clips doesn't shed much light on why that should have been so, or why those years were among the most prolific and inventive in the history of American film. Or, more important, why the renaissance so abruptly ended.

Directors Martin Scorsese, Francis Coppola, and Robert Altman and the impressive cast of screenwriters, producers, and actors (Julie Christie is particularly insightful) don't take much credit for their success; they ascribe it to a rare confluence of historical events (Vietnam, Watergate, etc.), economic trends (the near-collapse of the traditional studios), and audience attitude (for once, people wanted something "real"). But they don't take much credit for their failure, either. True, the country grew more conservative as the decade wound down, and blockbusters like *Jaws* and *Star Wars* made a mint for the studios' new corporate owners without their having to bother with messy artists. But the waste, megalomania, and other self-destructive indulgences of the latter-day auteurs barely get a mention (despite *Decade*'s title), and neither does the production nightmare of Coppola's *Apocalypse Now* (1979), the debacle of Michael Cimino's *Heaven's Gate* (1980), or the devastating effect of drugs on many of the brightest lights of the era.

Demme himself died of a possibly cocaine-related heart attack before this film was released. Although *Decade* acknowledges his death, it doesn't mention the cause. Maybe a movie had to be made in the '70s to broach such uncomfortable truths. (108 minutes) *At the Kendall Square.*

— Peter Keough

THE IN-LAWS

There's so much wrong with this remake, but it's easy to know where to start: Albert Brooks climbing out of a hot tub wearing a thong. Throughout Andrew Fleming's film, Brooks is asked to carry the comic load and do his whiny shtick. But here's the problem: Brooks's character should be the straight man. In the original 1979 incarnation of *The In-Laws*, Alan Arkin plays a normal, well-respected New York dentist whose daughter is about to be married. He becomes, against his will, involved in a counterfeit money scheme cooked up by his future son-in-law's father, a CIA agent — though he may be rogue — played by Peter Falk. You empathize with Arkin as he's driven crazy because you can see yourself in his shoes, but it's also hard to resist the crusty, lovable Falk.

The story's pretty much the same in the remake, though only the most neurotic will relate to Brooks (who isn't a dentist but an oh-so-much-wackier podiatrist). Michael Douglas, as the CIA agent, is more smarm than charm, and for some bizarre reason Fleming turns much of film into a lame action flick. Tack on a villain who is — get ready to laugh — a homosexual and you've got one great insult to a classic comedy. (95 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill and in the suburbs.*

— Mark Bazer

POKÉMON HEROES

Yet another Pokémon adventure makes it to the big screen, and the good news is that there's no nonsensical short fueled by the infernal Pikachu to start things off. Like *Pokémon 4ever*, this Kunihiko Yuyama–directed animation blends traditional *anime* and textured CGI. The result is impressive but does little to further the experience.

The usual cast of Pokémon trainers, Ash, Misty, and Brock, land in Altomare (which in every detail is a watercolor rendering of Venice) to compete in a Pokémon tournament. The rompish escapade turns sour when two catty vixens named Annie and Oakley arrive on the scene with a dubious agenda to capture the two dragon-like guardians of Altomare and a sacred orb with unlimited powers. Ash and his electro-charged rodent, Pikachu, get caught up in the fray and become the city's only hope to avert a tidal disaster. You've seen this Poké story before. It will test adults' patience, but kids will thrive on it — enough for yet another chapter. (80 minutes) *At the Copley Place and the West Newton and in the suburbs.*

— Tom Meek

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Sea change?

Serban's *Pericles* is less rich than strange

Continued from the cover

run at the play, using those media to pull the peripatetic work together and illustrate its images of good and evil, tempest and calm. In particular, footage of the ocean, roiling or peaceful, serves as a barometer of the mental state of the title character, whose most important journey is internal.

The director reads the work, he has said, as an allegory in which Pericles is a sort of Everyman moving from corruption through loss to transcendence. Trouble is, there's little transcendence in the production. It uses variously effective film imagery to address the symbolism and beach-to-beach trajectory of the work, which moves around the ancient Mediterranean like a mediæval mystery play crossed with a travelogue. But Serban also uses a backstage camera to make grotesques of even the play's good characters. And ART stalwarts Thomas Derrah, Will LeBow, and Karen MacDonald create such lurid screen caricatures — from red-eyed human serpent to Mommie Dearest — that they often upstage their live counterparts. It doesn't help that neither the nondescript Pericles of Robert Sella nor the piqued Marina of Pascale Armand has the power to move us.

Pericles

By William Shakespeare. Direction and movement by Andrei Serban. Set and video by Dan Nutu. Costumes by Gabriel Berry. Lighting by Beverly Emmons. Sound by David Remedios. With Yolande Bavan, Robert Sella, Thomas Derrah, Georgia Hatzis, Curtis August, Jeremy Geidt, Will LeBow, Karen MacDonald, Gilbert Owuor, Remo Airaldi, Thomas Piper, Mia Yoo, Emily Knapp, Pascale Armand, and Oliver Hensler. Presented by the American Repertory Theatre at the Loeb Drama Center, in repertory through June 27.

Shakespeare wrote *Pericles* around 1607, probably as a revision of someone's else's work or with a collaborator; his hand is more apparent in the latter half of the play, which offers nimbler language and not one but two revivals of characters thought dead, à la *The Winter's Tale*. The story is told by the poet John Gower, a contemporary of Chaucer who told the tale of Apollonius of Tyre (from which the play is drawn) in his *Confessio Amantis*. At the ART, to up the revival count to three, Gower himself is brought back to life by the magician Cerimon (a neat trick since Yolande Bavan plays both roles). He emerges from the folds of history an impish persona, as creaky as Pinocchio and gotten up very much like Shakespeare. Along with the goddess Diana and Pericles's elder adviser, Helicanus, the risen poet will serve as a director of the action, calling attention, sometimes with the aid of puppets drawn from a trunk, to the fact that we're watching a performance. (At one point, Gower even steps in as prompter, only to be told, "That line's been cut, Mr. Shakespeare.")

The fairy-tale story of Pericles is as farfetched as it is splintered. Tainted by his courtship of the daughter of King Antiochus of Antioch, whom he discerns is involved in an incestuous liaison with her father, the Prince of Tyre hightails it home with a murderer hired by Antiochus on his trail. Convinced by Helicanus that he must vamoose to protect the rest of Tyre, he then travels to Tarsus, which is in the midst of a famine that Pericles ameliorates, bringing a hold full of grain. Learning by letter that he is not safe there, he once again sets sail, only to be shipwrecked at Pentapolis, where he gets lucky and wins the more G-rated hand of Thaisa, the daughter of good King Simonides. More letters arrive telling him to hie himself home; Antiochus has died, but there's trouble in Tyre. At sea, the prince endures another perilous storm, during which Thaisa apparently dies giving birth to daughter Marina and is buried at sea. Possibly rattled by the corrupt image of Antiochus and *his* daughter, Pericles turns Marina over to Cleon, the ineffectual governor of Tarsus, and his Lady Macbeth of a wife, Dionyza, to be brought up.

Years pass, and Dionyza, incensed that Marina makes her own daughter look second-rate, plots to have the young paragon killed. But before the hit man can wield his weapon, Marina is kidnapped by pirates (!) who sell her into prostitution at Mytilene. This allows the Bard to have some scabrous fun, à la *Measure for Measure*'s Pompey and Mistress Overdone, but Marina's purity acts as a sort of spiritual chastity belt, and she escapes both defloration and the whorehouse. By this time, Pericles has been told his daughter is dead. Despondent, he turns from life, speech, religion, and the world, drifting to Mytilene, whose governor, a convert to the healing charms of Marina, decides she's just the thing to cheer him up. At last Pericles, having endured suffering and self-questioning, starts to get his dead back.

Abetted by set and video designer Dan Nutu's shimmering geometric scenery and watery visuals, Serban's production begins promisingly. The incestuous doings at Antioch are creepily rendered on both stage and screen, their nastiness brought home by an image of Thomas Derrah's red-devilish Antiochus holding an infant that's immediately followed by footage of his erotic canoodlings with the nude and beauteous grown child portrayed by Georgia Hatzis. But the "assassin" Thaliard, whom Antiochus unleashes on Pericles, is personated by Curtis August as a knife-wielding, eye-bulging thing out of *Monty Python*. And the Cleon and Dionyza of LeBow and MacDonald are similarly over the top, he tremulously balanced on two red sticks and trailing what looks like a billowing igloo, she looming on screen vampirically tucking into a dead bird still wearing its feathers.

LOOKING LIKE A MUSTACHIO'D TELETUBBY, *Thomas Derrah (here looming over Robert Sella) turns the amiable but wise King Simonides into a maniacally jovial cartoon that's amusing but hardly apt.*

What's even more inexplicable is the way Serban follows a funny scene in which a Robinson Crusoe–esque Pericles is rescued from a rock by a goofball trio of fishermen with a commedia dell'arte–tinged rendering of our hero's adventure in Pentapolis. Looking like a mustachio'd Teletubby, Derrah turns the amiable but wise King Simonides into a maniacally jovial cartoon that's amusing but hardly apt. Apart from Hatzis's stately Diana, Mia Yoo's Thaisa is the most graceful element in the production. Her symbolic descent into the briny is the most poetical thing on film, and her resurrection by Cerimon the most beautiful thing on stage, the actress's body-suited form rising balletically from a Snow White–like glass coffin. But in this her first scene, Yoo's Thaisa, looking more like Minnie Mouse, must seduce Pericles garbed in what seems an orange bell, with approximations of cantaloupes on her shoulders, nevertheless making lyrical, vaguely Asian music as she dances with bells about her ankles.

There are a number of Asian elements in the production, including ritual-like dances performed by actors in white pants and tunics. These are overshadowed, however, by gambling grotesques, random old-film footage, and breathless dumb shows filmed at Crane Beach (featuring Serban as the messengers). The director seems more interested in all the overlay than he is in the transporting powers of the play's famed reconciliation scenes. The slowly perceived mutual recognition of Pericles and Marina is indifferently played, with Armand's Marina expressing more exasperation than wonder and Sella's Pericles revealing himself almost mischievously. The restoration of Pericles and Thaisa to each other ("Oh, come, be buried/A second time within these arms") should be exquisite. Here it's all but lost to a sequence of family-photo antics as Gower does the moral summing up.

I'm an admirer of Serban from way back, and there are some captivating elements in this his first sea dip into mixed media. But the experiment takes precedence over the play, which has its strengths as well as its difficulties. In the end, the director does as much as wind and weather to sink Pericles. ■

Pipa pair

Philip Glass and David Henry Hwang discuss *The Sound of a Voice*

BY SCOTT T. CUMMINGS

Philip Glass likes numbers. He does not mind telling you that he is now 66, three times the age at which David Henry Hwang wrote the two one-act plays he has just turned into chamber operas for the American Repertory Theatre. If counted separately, he says, they are operas #19 and #20 for him. He figures as many as 15,000 people might come to the ART to see *The Sound of a Voice* in its five-week run, more than would see an opera of his in a brief run at a much bigger house. Of course, that's nothing compared to the more than 10 million who saw *The Hours*, the Stephen Daldry film for which he wrote an Oscar-nominated score.

The Sound of a Voice, which begins previews this Saturday, is the third major collaboration between composer Glass and playwright/librettist Hwang. It's hard to imagine two contemporary artists whose work reaches a broader spectrum of the American public, from the esoteric margins to the pop-culture mainstream and back again. They're equally at home in Hollywood or at the Met, on Broadway or at BAM or in a regional theater in Seattle or Chicago. But both are creatures of the theater, and neither likes to stay away for too long. Glass began his career in the mid 1960s as a charter member of the experimental theater collective Mabou Mines. Hwang's first plays — including the two one-acts that make up *The Sound of a Voice* — were produced in the early 1980s by Joseph Papp in New York. Glass and Hwang first teamed up in 1988 on the solo sci-fi spectacle *1000 Airplanes on the Roof*. Then in 1992, Hwang provided the libretto for Glass's grand opera *The Voyage*, a commission from the Metropolitan Opera for the Columbus Quincentenary.

Hwang, a Tony winner for *M. Butterfly*, first wrote the two short plays more than 20 years ago when he was a young Chinese-American — he says, in hindsight, "looking for a kind of East-West fusion æsthetic that was not coming from America. At that point, Chinese artists didn't have enough freedom and hadn't been opened to the West long enough to absorb a lot of influences in a deep way. It was Japan that managed both to hold onto its culture and to incorporate Western points of view. So I would read a lot of Japanese literature and go to a lot of Japanese movies." The films of Masaki Kobayashi and Masahiro Shinoda and the stories of Yasunari Kawabata and Yukio Mishima were of particular inspiration to Hwang, and *The Sound of a Voice* amounts to his creative response to these sources.

Conceived as companion pieces, the two plays share themes and structures. Each presents a stark and ominous encounter between a man and a woman. "In both plays," Hwang explains, "each of the characters has an agenda that he or she is hiding from the other. As they fall in love, they are struggling to figure out what is more important, the feelings that I am beginning to have for this person or my larger objective, which would either exploit or destroy the other person." Looking back on his early work now, Hwang is "struck by the loneliness in the plays, the degree to which the characters seem to exist in this isolation. They are yearning to break out of it, but they don't know how to do it. They don't know how to connect with another person."

If that condition characterized Hwang's own life 20 years ago, he is a changed man at 45, happily married and living on the Upper West Side with his wife and two children, a successful playwright, screenwriter, and librettist with all the work he can handle. His new version of Rodgers & Hammerstein's *Flower Drum Song* closed in March after six months on Broadway and an earlier, triumphant run in Los Angeles. *Aida*, the Disney musical for which he co-wrote the book, is still going strong, and *Tarzan*, with Hwang's book, songs by Phil Collins, and an environmental set by Bob Crowley, is making its way down the Disney assembly line toward Broadway. In August, Tanglewood will present the world premiere of *Ainadamar*, composer Osvaldo Golijov's opera about the final days of Spanish poet and playwright Federico García Lorca, with a libretto by Hwang. And he is working on a screen adaptation of last year's *Across the Nightingale Floor*, a fantasy novel set in feudal Japan. His biggest regret of late, it seems, is that he has not had the time to finish a play since *Golden Child* more than five years ago.

If anything, Philip Glass is only busier. He presides over a small musical empire that includes a recording studio, a music-publishing company, a record label, a production company, an extensive Web site, a touring ensemble, and his nonstop writing of new music. Last June, his opera *Galileo Galilei* premiered at Chicago's Goodman Theatre in a production directed by Mary Zimmerman. Then came the release of *Naqoyqatsi*, the third in Godfrey Reggio's "qatsi" trilogy, and *The Hours*, both films with Glass scores. He is finishing up work on *The Fog of War*, Errol Morris's documentary on former Secretary of Defense Robert McNamara. Soon, he'll need to get down to work on a commission for the 2004 Olympics in Athens and then a piano concerto this summer and a symphony in the fall. "About this time next year," he says, "I will be starting a new opera. Sounds like fun, doesn't it? I have things to do."

One of the things he has wanted to do for some time is compose music for Wu Man, a world-renowned pipa virtuoso from China who lives in the Boston area. Glass made the pipa, a four-stringed Chinese lute that dates back 2000 years, his point of departure for *The Sound of a Voice*. "I have an ensemble of four," he explains, "starting with the pipa, and then I built around it what I needed to make the music work: a cello, a flute, and percussion. I needed a solid bass instrument to give a clear direction of tonality for the singers, so they can get the pitch right. I needed a melodic instrument to give me the long lines that are not provided in the text, which has a lot of short phrases back and forth. So I put the long lines in the flute. I needed the cello to establish the harmonic language, and I needed the pipa to give it the color. The percussion instruments in the first piece are different from the ones in the second, so it gives me a little bit of movement between the two."

THE SOUND OF THEIR VOICES: *Hwang and Glass make no secret of their admiration for each other.*

In choosing this instrumentation, Glass says, he did not realize at first the complexity of the task he had set himself. "I gave myself a tremendous problem because there are no instruments that make big chords. They are all linear instruments. The pipa can be strummed, but that is not the strongest aspect of the instrument. Writing a score that has the transparency and lightness of these instruments and still has all the emotional power that I want it to have was a big learning experience for me." He composed the vocal parts specifically for the four singers who will perform *The Sound of a Voice*: Suzan Hanson (soprano), Herbert Perry (baritone), Janice Felty (mezzo-soprano), and Eugene Perry (baritone), all of whom he has worked with before. When Hwang first heard the music, Glass says, he found "a porousness to it that allows for a type of singing that is much more conversational than what you normally experience in opera. I think it walks a very interesting line between what we normally consider opera and what we normally consider musical theater."

Throughout his career, Glass has pursued his own type of East-West or global fusion. He first worked with Ravi Shankar in the mid '60s, and the cyclical and meditative quality of the music of India had a profound effect on his work. More recently, he has written for the Australian didjeridoo, the West African kora, and now the Chinese pipa. Hwang says, "I like the way his æsthetic works with my work because a lot of my work is about different worlds coming into contact in one way or another, and Philip's music incorporates oppositions and also finds a way to blend them together in a way that they feel connected and transcend. An amazing example for that is his score for *The Hours*, which really pulled the film together and gave these different stories a unified character."

Glass is just as appreciative of Hwang's skills. "He has a veneer of being an ordinary person, and he can fool you — until you actually look at what the guy is doing and thinking and you understand how precocious and brilliant this man is. To have those two pieces carry through from the first scene of the first opera to the last scene of the second opera, to have that line going unerringly, without faltering, without hesitation, always knowing where it was going. And to do that when you are 22! My God!"

Although *The Sound of a Voice* is the first Hwang piece produced by the ART, Glass is no stranger to Loeb audiences. The company has produced three Glass operas — *The Juniper Tree* (1985), *The Fall of the House of Usher* (1988), and *Orphée* (1993) — as well as Beckett's *Endgame* (1984) and a part of Robert Wilson's *the CIVIL warS* (1985), both of which included original music by Glass. A few years ago, the composer and Robert Brustein began to discuss a new work, but Glass's busy schedule dashed any hope of including it as part of Brustein's farewell season last year. The new leadership team of Robert Woodruff, Robert Orchard, and Gideon Lester did not hesitate to pick up on the project. Woodruff himself will direct; this will mark, after Rinde Eckert's *Highway Ulysses*, his second venture into new music theater this season and also his second collaboration with Glass. In the late '80s at the Mark Taper Forum, he staged a version of Glass's open-ended *A Madrigal Opera*, with a text by playwright Len Jenkin narrated by Kelsey Grammer. "It is always good to work with genius," Woodruff says with ironic understatement. "It helps the collaborative process. When Philip calls and says, 'Your new opera is done,' you go, 'Cool.'" ■

Glass figures as many as 15,000 people might come to the ART for *The Sound of a Voice*, more than would see an opera of his in a brief run at a bigger house.

The American Repertory Theatre presents The Sound of a Voice *at the Loeb Drama Center, 64 Brattle Street in Harvard Square, in repertory May 24 through June 29. Tickets are $12 to $68; call (617) 547-8300.*

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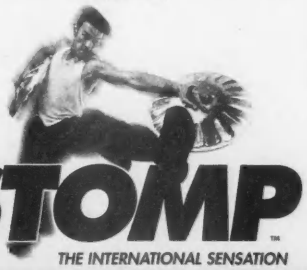

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■ **AMERICAN PRIMITIVE (JOHN AND ABIGAIL).** The words of John and Abigail Adams, "put into a sequence for the theater, with addenda in rhyme" by William Gibson, author of *The Miracle Worker* and *Golda's Balcony*, are the meat of this theater piece, which had its world premiere at Berkshire Theatre Festival 34 years ago. Set at the beginning of the American Revolution and drawn from the Adamses' personal letters, the play "is an intimate glimpse into the lives of the first great American couple, as well as a portrait of a time that is stunningly relevant." At the Unicorn Theatre at the Berkshire Theatre Festival, Main Street, Stockbridge (866-811-4111; 413-298-5576 after June 2), May 23 through June 7. Curtain is at 8 p.m. Thursday through Saturday. Tix $25 to $35.

■ **ANNIE.** Amanda Dehnert is at the helm of this uncharacteristic production of the 1977 Broadway-hit musical based on the Depression-era comic strip *Little Orphan Annie*, and she infuses the relentlessly perky paean to *mañana* with both a touch of grit and a dose of Busby Berkeley. The production underplays the 11-year-old heroine's grating optimism and emphasizes her sadness, at the same time grounding the show in the escapist entertainment that comforted a sagging America in the 1930s, with hoofers of the period trying to tap their way out of the Depression and the familiar score rendered on lone piano accompanied variously by horn, saxophone, banjo, violin, and harp. Andrea C. Ross is a natural and affecting Annie; Fred Sullivan Jr.'s Daddy Warbucks is at once brash and tender, and Janice Duclos's Miss Hannigan is no boozy caricature but a put-upon borderline hysteric as threadbare as her charges. At the end of the day it's still *Annie*, but it's tougher and more bittersweet than most. Even Sandy, played by a canine named Lola, seems to have a mind of his own. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through June 8. Curtain is at 7 p.m. Tuesday through Friday (no performance May 27, but there is a Wednesday 2 p.m. matinee June 4), at 2 p.m. (no performance May 31) and 8 p.m. on Saturday, and at 2 p.m. (no performance June 1) and 7 p.m. (no performance June 8) on Sunday. Tix $33 to $48; discounts for seniors and students; half-price, day of show.

■ **AUDRA McDONALD.** Three-time Tony winner (for *Ragtime*, *Master Class*, and *Carousel*) Audra McDonald brings her glorious soprano to a program that includes music by John Bucchino, Laurence O'Keefe, Ricky Ian Gordon, Michael John LaChiusa, Adam Guettel, and Jonathan Larson, among others. Presented by Fleet-Boston Celebrity Series at Sanders Theatre, Memorial Hall, Harvard University, 45 Quincy Street, Cambridge (617-496-2222), May 30. Curtain is at 8 p.m. Tix $45 to $58.

■ **BAT BOY: THE MUSICAL.** Last chance to see SpeakEasy Stage Company's winning production of the Off Broadway hit musical culled from tabloid reports a decade ago of a creature — half boy, half bat — discovered in a cave in West Virginia. Sporting story and book by Keythe Farley and Brian Fleming and music and lyrics by Laurence O'Keefe, the sweet, campy, singing, sci-fi farce is a send-up not just of tabloid news but of the musical theater itself, with production numbers that parody *My Fair Lady* and *The Lion King*, among others. In his Spock ears and Dracula fangs, Miguel Cervantes makes an adorable, athletic title character who's capable of singing while hanging upside down and harmonizing while clinging to a cage. Sara Chase, Kerry Dowling, and Michael Mendiola, as the small-town family who harbor and then betray Bat Boy, also contribute mightily to Paul Daigneault's production, which, like the show itself, is irresistible. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through June 1. Curtain is at 8 p.m. on Thursday and Friday, at 4 and 8 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $35 to $38; $30 to $33 for seniors and students; Fleet Student No-Rush $20, subject to availability.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain at 8 p.m. on Tuesday and Wednesday, at 5 and 8 p.m. on Thursday, at 7 and 10 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $43 to $53; $21.75 obstructed-view seating, available at the box office and Bostix day of performance.

■ **BREAKING BARRIERS.** Local playwright and septuagenarian John O'Brien presents a one-man show that blends theater, improvisation, poetry, and stand-up. At the Community Church of Boston, 565 Boylston Street, Boston (617-442-4691), June 1 through 29. Curtain is at 2 p.m. on Sunday. Free and open to the public. Suggested donation $5.

■ **A BROTH OF A BOY.** Charlestown native Danny Venezia performs an adaptation from the works of Irish playwright Brendan Behan, author of *The Quare Fellow* and *The Hostage*, "interspersed with traditional Irish songs." At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), May 22 through June 12. Curtain is at 8 p.m. on Thursday. Tix $15.

■ **BTW UNBOUND 2003.** Boston Theater Works presents its annual festival of new plays in development culled from "an international competition." There are workshops of various full-length works Thursday through Saturday and 10 hours of new-play readings on Sunday. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-939-9939), May 29 through June 1. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at noon on Sunday. Tix $5; $12 for festival pass.

■ **THE FAILURE ARTIST.** Comedian Tony V, a performer on the national comedy-club circuit who has appeared in films including *State and Main* and *Celtic Pride*, performs his one-man show, "one comic's journey through life, work, and acceptance. A practical look at what we want and what we get and what we do with it." At Jimmy Tingle's Off Broadway, 255 Elm Street, Somerville (617-591-1616), through June 15. Curtain is at 7 p.m. on Sunday. Tix $10.

■ **THE FLY-BOTTLE.** Shakespeare & Company kicks off its 26th season in Lenox with David Egan's play, which is based on a famed 1946 event in the history of philosophic pique when Ludwig Wittgenstein and Karl Popper squared off at the Moral Science Club at England's Cambridge University. Artistic director Tina Packer directs the work, which examines the volatile incident between the two variously dysfunctional 20th-century geniuses, with Bertrand Russell as an eyewitness, "from multiple perspectives." Dave Demke, Michael Hammond, and Dennis Krausnick make up the cast. At the Spring Lawn Theatre at Shakespeare & Company, 70 Kemble Street, Lenox (413-637-3353), in repertory through August 24. Performance times vary. Tix $27 to $42; discounts for seniors and students; Rush tix available.

■ **THE GREAT GORGONZOLA & HIS NEW ASSISTANT.** Donato Colucci, founder of the Publick Theatre, returns to star in a theater piece he also wrote, "a black comedy about a magician who loses his mind during a performance." The title character is an Italian has-been who's making a last stand at a third-rate New York theater in 1927. His act, most of whose 40 or so magic tricks involve eggs, is continually thwarted by a hungry new assistant. Colucci, by the way, is the author of *The Encyclopedia of Egg Magic*, so look for him to make more from the props than omelets. At the Actors Workshop, 327 Summer Street, Studio 4, Boston (617-931-2000), indefinitely. Curtain is at 7 p.m. Saturday through Monday. Tix $27.

■ **JIMMY TINGLE AND FRIENDS.** The Cambridge-bred "social humorist" and *60 Minutes II* survivor performs "greatest hits and new bits," accompanied each time by a special guest from the world or music, poetry, comedy, or theater. At Jimmy Tingle's Off Broadway, 255 Elm Street, Somerville (617-591-1616), through May 31. Curtain is at 8 p.m. on Saturday. Tix $20.

■ **JOEY & MARIA'S COMEDY ITALIAN WEDDING.** Joey and Maria are still trying to get to their bridal bed (that other star-crossed Italian couple, Romeo and Juliet, had it easier) in this audience-interactive dinner-theater spoof of a big Italian wedding. At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-733-5639), through June 28. Curtain is at 7:30 p.m. on May 23 and 24 and June 6, 7, 13, 14, 27, and 28. Doors open at 7 p.m. Tix $49, includes dinner, dancing, and free entrance into Matrix.

■ **THE LABYRINTH OF UNCLE MARK.** Homegrown but internationally known storyteller Jay O'Callahan performs his newest yarn, "the moving story of the fall and rise of one family's troubled Uncle Mark and their attempts to welcome the disgraced but brave man back into the family." At Gloucester Stage Company, 267 East Main Street, Gloucester (978-281-4433), May 30 through June 1. Curtain is at 8 p.m. on Friday and Saturday and at 5 p.m. on Sunday. Tix $15.

■ **THE LONG CHRISTMAS RIDE HOME.** Oskar Eustis directs the world premiere of this latest play (with puppets) from Pulitzer winner (for *How I Learned To Drive*) Paula Vogel. "On the drive home from a hilarious family Christmas dinner gone horribly wrong, an unexpected act of violence spins the car out of control. The three kids' future lives unfold before our eyes as the family hangs on the brink of death." Timothy Crowe, Anne Scurria, Stephen Thorne, Rachael Warren, and Angela Brazil are in the cast. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through June 29. Curtain is at 7 p.m. on Tuesday; at 8 p.m. on Wednesday (with 2 p.m. matinees May 28 and June 25), Thursday (no performance May 29), and Friday; at

Continued on page 10

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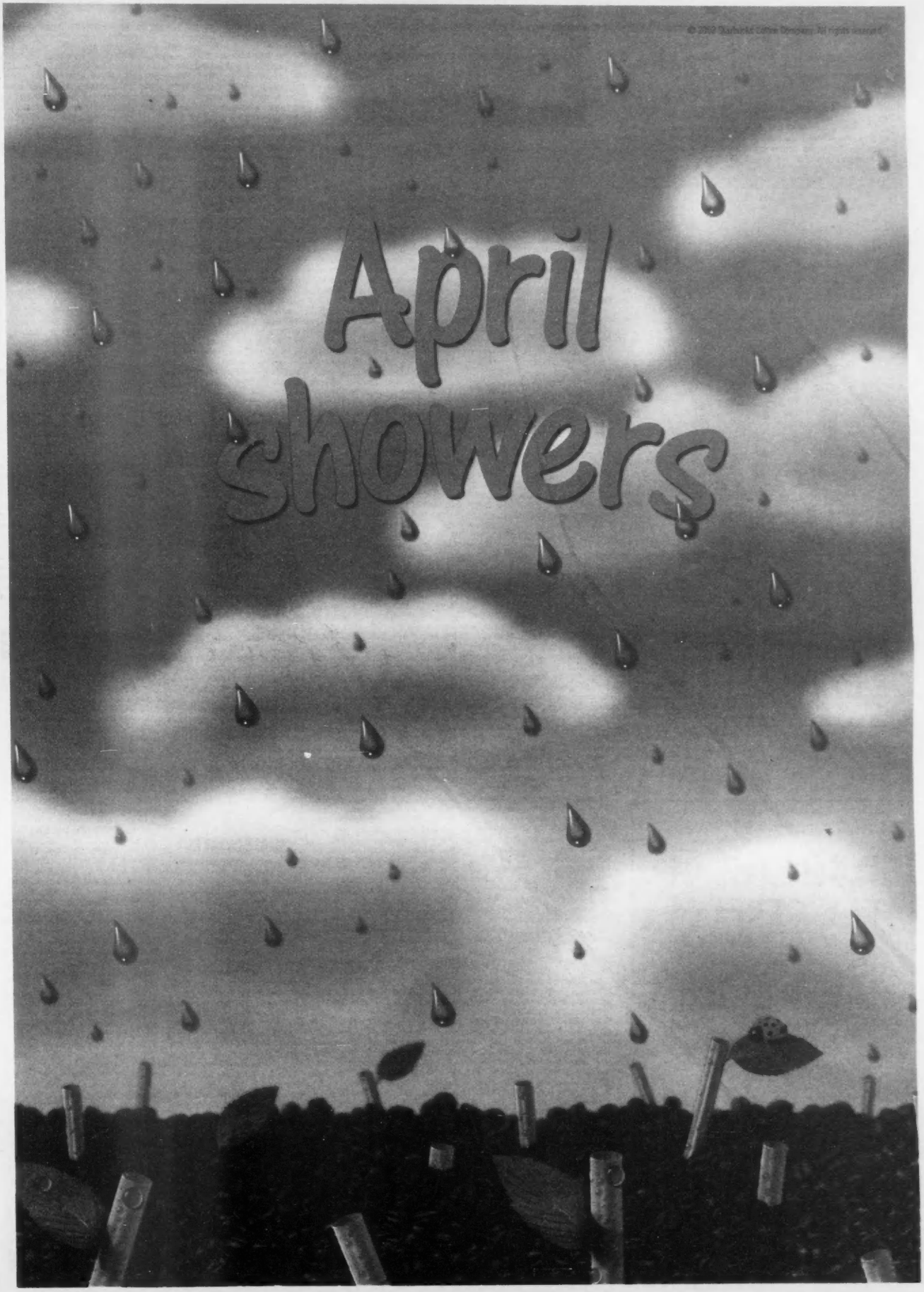
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Continued from page 8

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■ **MOBIUS 25.** Mobius Artists Group celebrates its 25th anniversary with a festival of performances that also commemorates the closing of Mobius's long-time performance and exhibition space. (The troupe will continue programming work at a variety of venues while searching for a new, permanent space.) More than 60 past and present Mobius members will perform, with programs differing every night. At Mobius, 354 Congress Street, Boston (617-542-7416), May 28 through June 7. Curtain is at 8 p.m. Wednesday through Saturday. Tix $15; $10 for seniors, students, and Friends of Mobius.

■ **MUCH ADO ABOUT NOTHING.** Daniela Varon directs the Bard's popular comedy of love, honor, and barbed badinage, in a production infused with "the romance of the 1950s, the passion of Italy, and the intrigue of the Sicilian 'family wars.'" Allyn Burrows and Paula Langton are Benedick and Beatrice; Jonathan Epstein butchers the language as Dogberry. In the Founders' Theatre at Shakespeare & Company, 70 Kemble Street, Lenox (413-637-3353), in repertory May 30 through August 31. Call for performance times. Tix $10 to $45; discounts for seniors and students.

■ **MUD.** William Selig directs this American Repertory Theatre/MXAT Institute for Advanced Theatre Training production of Maria Irene Fornés's 1984 play about a ménage à trois mired in rural squalor. At the Experimental Theatre in the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), through May 25. Curtain is at 7 p.m. on Thursday and Friday, at 1:30 and 7 p.m. on Saturday, and at 1:30 p.m. on Sunday. Tix $10; $5 for ART subscribers, seniors, and students.

■ **MURDER CACCIATORE.** Mystery Café, "America's original murder-mystery dinner theater," celebrates its 16th anniversary of serving up dinner and red herrings with this original murder mystery. "Take one savory Italian love story, blend in two cups of romantic Italian music, add a pint of spicy passion and two tablespoons of bitter jealousy, stir in a pinch of opera and an abundance of fine cuisine, and whip all this into a bowl of comedy and you have the recipe for *Murder Cacciatore*." Don't know how many acts there are, but dinner runs to four courses. At Ristorante Marino, 2465 Massachusetts Avenue, Cambridge (800-697-CLUE), through September 27. Curtain is at 7:30 p.m. on Friday (June 6 and 20; September 19) and Saturday (June 7, 14, 21, and 28; September 13 and 27); doors open at 7 p.m. Tix $49, includes dinner, show, tax, and tip; cash bar available.

■ **THE NIGHT OF THE IGUANA.** Hartford Stage artistic director Michael Wilson, who's known for his way with Tennessee Williams, directs the writer's poetic 1961 play about lost souls, including a defrocked priest and a spinster artist, brought together at a rundown Mexican hotel. At Hartford Stage, 50 Church Street, Hartford, Connecticut (860-527-5151), through June 22. Curtain is at 7:30 p.m. on Tuesday, at 2 p.m. (June 5, 11, and 18) and 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 2:30 p.m. (May 31 and June 21) and 8 p.m. on Saturday, and at 2:30 p.m. (no performance May 25) and 7:30 p.m. (no performance June 1 or 22) on Sunday. Tix $22 to $60.

■ **A PARENTING STORY.** Veteran comic Bill Campbell presents his one-man show, which is "set in a simple living room where his 'Everyman' character is about to celebrate his 25th Father's Day." At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), through June 15. Curtain is at 3 p.m. on Sunday. Tix $10;

■ **PERICLES.** Veteran director Andrei Serban returns to the American Repertory Theatre to helm Shakespeare's far-flung and mysterious late romance, in which Pericles, prince of Tyre, travels the ancient Mediterranean beset by shipwreck and pirates among other irritants, seeking, finding, losing, and recovering a wife. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), in repertory through June 28. Curtain is at 8 p.m. on May 30 and 31 and June 21 and 27; at 7:30 p.m. on June 4, 5, 8, 10, 11, 15, 17, and 26; and at 2 p.m. on May 31 and June 8, 15, and 21. Tix $12 to $68. (Carolyn Clay's review is on page 5.)

■ **PERSONAL DEMONS.** Bridge Theatre Company presents "six off-kilter shorts by local playwrights." On the bill are award winner Ronan Noone's *A Bullet a Day*, about "a man grappling with his own spirit, his faith, and, ultimately, his fate"; William Donnelly's *7 & 7*, in which "a drinker reveals the dark truth about her motivation for mastering the world of whiskey"; Jake Strautmann's *Roseby's Rock*, about two guys who "try to raise the ghosts of a pair of local legendary lovers"; Jeffery Jones's *The Swan Song of G. Alfred Ruprecht*, a verse drama set in early-20th-century Beacon Hill and concerned with issues of identity and integrity; Maria Brandt's *Santa's Baby*, which peers into "the real and imagined worlds of a married couple"; and Adam Dressler's verse play *A Wreath of Holly*, in which "a little girl confronts some very real demons in a modern-day re-enactment of the Persephone myth." At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-358-7529), May 30 through June 14. Curtain is at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday (June 8 only). Tix $10.

■ **ROMULUS.** Nathaniel McIntyre directs novelist, critic, and playwright Gore Vidal's play, in which the Roman emperor of the title tends his chickens as the empire falls to the Goths. "*Romulus* takes a wry, witty, sometimes uproarious, continually enlightening look at the transition from one dominant culture to another. In doing so, Vidal takes pot shots at Capitalism, false heroism, warmongering, and the 'us vs. them' mentality that labels other cultures 'barbaric.'" At the Theatre Cooperative, 277 Broadway, Somerville (617-625-1300 extension 1), through May 31. Curtain is at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tix $20; $15 for seniors and students; $10 for military personnel.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 5 and 8 p.m. on Tuesday, at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SIDE SHOW.** The Lyric Stage Company of Boston offers the area professional premiere of the Tony-nominated 1997 musical (it lost to *Titanic*), with book and lyrics by Bill Russell and music by Henry (*Dream Girls*) Krieger, all inspired by the true story of conjoined twins Daisy and Violet Hilton. Depression-era prisoners of a freak show, the pair became vaudeville attractions and appeared in the Tod Browning film *Freaks*. The musical gets a bit too unhealthily obsessed with the realistic possibilities of sexual love for the Hiltons. But it boasts a compelling story and an emotion-driven score, and it deserved to fare better on Broadway than it did. Moreover, Spiro Veloudos's production, with musical direction by Jonathan Goldberg, is stylish and heartfelt, with Herculean work by costume designer Gail Astrid Buckley. Lyric vet Maryann Zschau and newcomer Susan Molloy look little alike and aren't even close to the same age, but they succeed as the twins, in part because the roles are meant to be distinct, in part because the actresses are so natural in their entanglement and their voices blend nicely. There's nice singing, too, by Christopher Chew, Peter A. Carey, and Brian Robinson as the men in their lives. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through May 31. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $22 to $40.

■ **SLAVES OF LOVE.** A troupe called I Sebastiani, which bills itself as "the Greatest Commedia dell'Arte Troupe in the Entire World," presents an example of the 16th-century genre. Improvised nightly by a troupe of 10 from a scenario written by Jeff Hatalsky and Alex Newman, the comedy is set in Ravenna, where distraught parents mourn a lost daughter sold into slavery and then try to save her, with "hilarious and enlightening" results. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through May 24. Curtain is at 8 p.m. on Thursday, at 7 and 9 p.m. on Friday, and at 3 and 8 p.m. on Saturday. Tix $15; $13 for students; $10 for children 12 and under.

■ **THE SOPRANOS' LAST SUPPER.** The audience-interactive dinner-theater show suggested by the hit HBO series "continues to make offers no one can refuse!" At Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-733-5639), May 23. Curtain is at 7 p.m.; doors open at 6:30 p.m. Tix $49, includes dinner, show, and free entrance to Matrix.

■ **THE SOUND OF A VOICE.** Robert Woodruff directs the world premiere of a music-theater piece inspired by Japanese ghost stories, with music by renowned composer Philip Glass and text by Tony-winning playwright (for *M. Butterfly*) David Henry Hwang. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), in repertory May 24 through June 29. Curtain is at 8 p.m. May 24 and June 6, 7, 13, 14, 20, and 28; at 7:30 p.m. May 27, 28, and 29 and June 1, 3, 12, 18, 19, 22, and 24; and at 2 p.m. May 25 and June 1, 7, 14, 22, and 28. Tix $12 to $68; discounts for seniors and students. (Scott T. Cummings's preview is on page 6.)

■ **SOUTHCITY THEATRE COMPANY MAY DAY PLAY FESTIVAL.** ImprovBoston hosts this unusual event, a benefit for the newly formed SouthCity Theatre Company in which four short plays will be created from scratch in 24 hours by 24 artists. At ImprovBoston, 1253 Cambridge Street, Inman Square, Cambridge (617-576-1253), May 25. Curtain is at 7 p.m. Tix $5; an additional $5 donation is suggested, to benefit SouthCity Theatre Company.

■ **SPRINGTIME FOR HENRY.** Nicholas Martin directs British playwright Benn Levy's 1931 romp, which "follows the adventures of ne'er-do-well Henry Dewlip, who runs his father's automobile business but also has a penchant for gambling, drinking, and womanizing. His happy-go-lucky attitude changes when he hires Miss Smith, a new secretary intent on making him over into a better man. Things go swimmingly until he learns a secret from her past that makes him reconsider his choices." The play was made into a film in 1934. This production features Christopher Fitzgerald, who appeared in the Huntington's *Observe the Sons of Ulster Marching Towards the Somme*, and Jessica Stone, the Betty of *Betty's Summer Vacation*. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), through June 15. Curtain is at 7:30 p.m. Tuesday through Thursday (there's no Tuesday performance May 27, but there are Wednesday 2 p.m. matinees June 4 and 11), at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. and 7 p.m. (evening performance June 1 and 8 only) on Sunday. Tix $14 to $64.

■ **STOMP.** The Olivier-, Obie-, and Drama Desk Award–winning dance-percussion extravaganza created in 1991 on the streets of Brighton by Luke Cresswell and Steve McNicholas has passed through downtown Boston theaters four times. Now it settles in for an extended run in the more intimate surrounds of the 460-seat Stuart Street Playhouse, where the cast of eight are in your face all the time, kicking up dust, spraying water, and shaking sand as they exploit the percussive potential of everyday objects from brooms to trashcan lids to match boxes. At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 7 and 10 p.m. on Friday, at 5 and 9 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $45 to $55.

■ **SWEENEY TODD, THE DEMON BARBER OF FLEET STREET.** New Repertory Theatre mounts its largest production ever, a revival of the Tony-winning 1979 "musical thriller" that many consider Stephen Sondheim's masterpiece. With libretto by Hugh Wheeler, the near-operatic musical is based on a 19th-century "penny dreadful," turned by Christopher Bond into a 1973 play, about a wrongly imprisoned barber who seeks revenge for his ruined life, murdering people in his barber's chair before passing them to landlady Mrs. Lovett, who turns them into pub food. Producing artistic director Rick Lombardo is at the helm of the estimable production, with musical direction by Janet Roma, whose six musicians produce a decent chamber rendition of the score. The cast is led by Broadway vet Todd Alan Johnson, a hollow-eyed, larger-than-life Sweeney who, when his obsessive bitterness is leavened by Nancy E. Carroll's homy, cleaver-wielding coquette of a Mrs. Lovett, can turn icily droll. And Carroll, as light on her feet as Mrs. Lovett's pies are leaden, her straight-tone singing pleasing without being gaudy, is wonderful. With 24 singer-actors, the production's crowded, but it doesn't stint, coming up with everything from Todd's murder-machine of an ejecto chair to a glowing oven large enough to roast Hansel *and* Gretel. At New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), through June 8. Curtain is at 2 and 7 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $27 to $40; discounts for seniors and students.

■ **TICK, TICK . . . BOOM!** Former New Kid on the Block Joey McIntyre stands in for the late Jonathan Larson, Pulitzer-winning creator of *Rent*, in this musical, which Larson wrote before he became famous, about a struggling composer agonized about turning 30. Scott Schwartz directs; Wilson Cruz and Nicole Ruth Snelson are also in the cast. At the Wilbur Theatre, 246 Tremont Street, Boston (617-931-2787), May 27 through June 8. Curtain is at 8 p.m. Tuesday through Friday (May 28 it's at 7 p.m.), at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $25 to $60; $20 for first two rows of orchestra, day of performance, two hours prior to curtain, two per person, cash only, at the Wilbur box office. (Sally Cragin's preview is in the "Theater" column in "8 Days a Week.")

■ **THE UNEXPECTED MAN.** Wellfleet Harbor Actors Theater opens its season with Tony-winning (for *Art*) French playwright Yasmina Reza's two-hander, an encounter on a train between a famed, embittered author and a passionate admirer who happens to have his latest tome, also called *The Unexpected Man*, in her handbag. The venerable David Wheeler directs Lisa Richards and Thaetre Company of Boston veteran Paul Benedict, who's well known for his role on television's *The Jeffersons* and for films including *Waiting for Guffman*. At Wellfleet Harbor Actors Theater, next to Town Pier, Wellfleet (508-349-6835), through June 7. Curtain is at 8 p.m. Wednesday through Sunday; there is one Saturday matinee, June 7, at 4 p.m. Tix $21; half-price student standby.

■ **WILL & COMPANY.** Cabaret entertainer and impresario Will McMillan hosts "a handful of talented local singers," including Greg Curtis, Joanna Gaughan, Don Hovey, Erin McKenna, Jinny Sagorin, and B. Iris Tanner. At Cambridge Center for Adult Education, 56 Brattle Street, Cambridge (617-547-6789), June 1. Curtain is at 4 p.m. Tix $12; $10 for BACA members.

■ **THE WINTER'S TALE.** Jennie Ward directs the Bard's late romance, which features the exit pursued by a bear. An American Repertory Theatre/MXAT Institute for Advanced Theatre Training production, at the Experimental Theatre in the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), May 29 through June 1. Curtain is at 7 p.m. on Thursday and Friday, at 1:30 and 7 p.m. on Saturday, and at 1:30 p.m. on Sunday. Tix $10; $5 for ART subscribers, seniors, and students.

■ **THE WORLD BEYOND THE HILL: THE LIFE AND TIMES OF W.E.B. DU BOIS.** Tony winner Chuck Cooper stars in Mickey Friedman's theater piece, which is built on the writings of pioneering African-American writer W.E.B. Du Bois. John Haddon directs the work, most of whose cast is culled from Berkshire Country Day School. Berkshire Theatre Festival, which is celebrating its 75th anniversary, hosts the work, a celebration of Berkshires native Du Bois's centennial. At Berkshire Theatre Festival's mainstage, Main Street, Stockbridge (866-811-4111), through May 24. Curtain is at 7:30 p.m. on Friday and Saturday. Tix $25 to $45.

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dance

Hail and farewell

Boston Ballet's departing stars; Pilobolus at the Shubert

BY JEFFREY GANTZ

Rudi van Dantzig's *Romeo and Juliet* closed out the Boston Ballet season last weekend, and it also closed out a number of Boston Ballet careers, including those of principals Paul Thrussell, Simon Ball, and April Ball and soloist Tara Hench. Principal Jennifer Gelfand is coming back for *Don Quixote* next season, but after that she too will be "retired." Last Wednesday Thrussell and Gelfand were paired in the title roles of Van Dantzig's ballet (Thrussell had previously danced it with Adriana Suárez, substituting for Yury Yanowsky), and they lit up his dark vision.

Gelfand wastes no time defining her Juliet: the moment she sees Thrussell, this proper young lady closes the curtain of her sedan chair. With her nurse (Brooke Kiser) she's teasing but also sensuous, her body seeming to crave fulfillment, and she keeps nibbling at the grapes she's pinched. The appearance of Michael Johnson's Paris is almost too much for her: she's affronted when he's so bold as to kiss her hand, but immediately afterward there's a hint of a smile.

At the ball she's delighted to see all her friends, but as soon as Jennifer Glaze's Lady Capulet puts her hands on her daughter, this Juliet's shoulders rise and stiffen. Paris also gets this cold shoulder; Juliet keeps ducking away to be with her friends. Yet as soon as Romeo presents himself, she loses all sense of decorum and runs after him, and she radiates joy whenever she's looking at him. With Romeo off stage, she starts to warm up to Paris; there's the real sense that she could go either way. When Romeo returns, however, her body starts to tremble, and she's unhappy with but not discouraged by Tybalt's opposition. When all the guests have gone in to dinner, she comes back to seek him out, and in his arms she stretches luxuriantly, like a cat.

In the balcony scene, Gelfand hugs her shawl as if it were Romeo. Her pas de deux with Thrussell has more weight — more sexual weight — than Thrussell's with Suárez: when he holds her out and she swims, she's moving through a medium that's heavier than air. There's no false modesty about her: when he throws himself into her lap, she pulls him down alongside her. And when she retrieves his cloak, there's no sorrow in their parting: he's her Romeo, now and always.

Their wedding scene is the most reminiscent of Leonid Lavrovsky's 1940 staging. They seem in awe of each other; she's overcome by her bridal bouquet, he has to lean on Friar Laurence afterward to stay upright. In her bedroom those shoulders, now slumping, betray her disavowal of Paris, and she phrases her "pas de deux" with the potion bottle imaginatively, wavering between death and Romeo. In the crypt her slow awakening is noteworthy, as is the way she pulls Romeo's arm around her head.

In a *Globe* interview published a week ago Tuesday, Gelfand said, "I've been ready, willing, and able to perform all year, but if you're not being used in a company, there's no point in being miserable." Boston Ballet artistic director Mikko Nissinen was cited as replying that he "wasn't to blame for Gelfand's limited role. Choreographers or stagers had final say over who danced." Does the artistic director of a major company like Boston Ballet really wield so little power? Gelfand's non-appearance this year in *Onegin* and *La Fille Mal Gardée* and "All Balanchine" was Boston's loss. Her technique may not dazzle the way it did when she was a teenager, but her acting and her ability to translate music into movement are second to none in this very fine company. The proof was there on stage for anyone with eyes to see.

Wednesday also saw corps member Raul

JENNIFER GELFAND AS KITRI IN *DON QUIXOTE*: *in the beginning, she dazzled with her virtuosity; now she does it with her artistry.*

Salamanca as Mercutio. Looking like the familiar portrait of Christopher Marlowe, he brings some imaginative touches to the role, like the feline swishing with which he follows the Capulet ball guests inside. Of all this *Romeo*'s Tybalts, he's the most Mercutio-like, and of all the Mercutios, he's the most like Tybalt. There's an almost military punctiliousness about him; the full plié with which his Mercutio teases Tybalt is a thing of grace, whereas Christopher Budzynski's is all parody. I think he's a more convincing Tybalt, but this Mercutio is a creditable interpretation from a dancer who's not even a soloist — yet.

Watching Tara Hench as one of Juliet's friends dance with Yury Yanowsky's Tybalt reminded me that she was Juliet back in 1997 when Boston Ballet did Daniel Pelzig's version. Here this exquisite soloist, so outstanding in Balanchine's *Slaughter on Tenth Avenue* and *Monumentum/Movements*, was restricted to being Tybalt's dance partner and doing the Mandolin Dance. She and Yanowsky (who made her seem more like Tybalt's girlfriend) would have been a Romeo and Juliet to remember — yet another opportunity lost. I was also reminded, every time the lights came up on the marketplace, what joyous pieces Rudi van Dantzig created for the corps (the ballet's best choreography, it puts Kenneth MacMillan to shame), and how joyously this corps danced them. And I kept being intrigued by elements of Toer van Schayk's set design: the cross from Giotto's *Institution of the Crib at Greccio*, the altarpiece reminiscent of Duccio's *Rucellai Madonna*, the dark angel towering over Juliet's bier like an Arnold Böcklin sculpture.

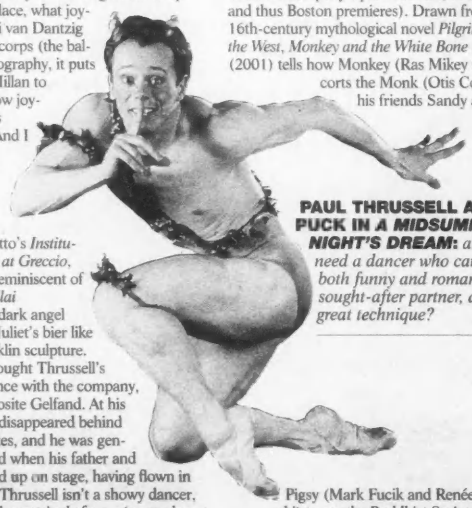
Saturday brought Thrussell's final performance with the company, as Romeo opposite Gelfand. At his curtain call he disappeared behind the floral tributes, and he was genuinely surprised when his father and his sister turned up on stage, having flown in from London. Thrussell isn't a showy dancer, but he can be devastatingly funny (remember his "She's Hot To Go," from Pelzig's *Nine Lives* Lyle Lovett suite?) as well as devastatingly romantic (this *Romeo*, for starters). His airy, soft landings might put you in mind of Ralph Vaughan Williams's *The Lark Ascending*. To this observer's mind, his lark is still ascending. Boston's loss is Milwaukee's gain.

Sunday Simon Ball gave his farewell performance, as Romeo opposite Pollyana Ribeiro. He still seemed a shade self-conscious, more like a Hamlet than a Romeo, but I was touched by how softly he made his presence known to Ribeiro at their wedding, and how they stretched out Lavrovsky's iconic poses as one. The company paid gracious tribute to the departing dancers at a post-performance soiree, announcing their new destinations as they came up front to be recognized: Simon Ball, Frances Pérez-Ball, and Ilya Kozadayev to Houston (Thrussell will join them in 2004); Hench to Tulsa; Karla Kovatch to Festival Ballet Providence; Andrea Schermoly to the Nederlands Dans Theater; Nicholas Mishoe (who went out with a fine Benvolio) possibly to the Dutch National Ballet; many more. It looked as if the company were throwing away good dancers with both hands. The remarkable thing is how many it still has left.

"IN CHOREOGRAPHY, if you can't be a genius, you must be ingenious. Pilobolus Dance Theatre, I would have said a year ago, is simply ingenious. Now I'm not so sure that the gift of ingenuity isn't capable of once in a while surpassing itself, so that we are shaken out of admiration into awe." That was Arlene Croce writing back in 1977. The Pilobolus I saw Saturday evening at the Shubert, in a visit sponsored by the FleetBoston Celebrity Series and the Wang Center, didn't look like that company. There was a lot of ingenuity on view but little evidence of genius.

There was also relatively little of Pilobolus's trademark human geometry, whereby anywhere from two to six company members square the circle, trisect angles, solve Fermat's Theorem, and generally go where no mortal bodies have gone before. This kind of movement, abstract yet palpable, used to be its own meaning. Now the company has stories of a sort, and the movement is in danger of becoming illustration.

That was most true of the first of the four works on the program (all of them created since the company's previous visit, in 2000, and thus Boston premieres). Drawn from the 16th-century mythological novel *Pilgrimage to the West*, *Monkey and the White Bone Demon* (2001) tells how Monkey (Ras Mikey C) escorts the Monk (Otis Cook) and his friends Sandy and Pigsy (Mark Fucik and Renée Jaworski) to see the Buddhist Scriptures and how they're waylaid by the White Bone Demon (Matt Kent), whose disguises fool the Monk but not the Monkey. Eventually the Demon appears on metal stilts in a black outfit out of *The Phantom Menace*, and the four friends take up seven-foot poles (heretofore the Monkey's purview) and do battle, winning when they join together. The journey itself has many trademark Pilobolus moments (Jaworski walking up the pole held by Ras Mikey C and then down a Cook/Fucik creature), but instead of creating the story, they're subservient to it.



PAUL THRUSSELL AS PUCK IN *A MIDSUMMER NIGHT'S DREAM*: *anybody need a dancer who can be both funny and romantic, is a sought-after partner, and has great technique?*

Ben's Admonition (2002) is half the length (15 minutes instead of 30) and twice as intense. As the curtain rises, Ras Mikey C and Matt Kent find themselves hanging upside down, shackled by adjoining leg irons, in the nightmare gloom of a dungeon where the only light filters down from high above. At once they pull themselves up; suddenly each is shackled by a hand rather than a leg. They rise and fall like bellringers as the music peals (the score then morphs into a Satie-meets-Messiaen affair that includes piano, celesta, and flute); they push off each other into a series of swings and round-abouts before falling out, throwing elbows and slow-motion punches (the score quotes "Chopsticks"). Kent extricates himself and leaves Ras Mikey C swinging alone in the spotlight, but then a second spotlight reveals him shackled to his own gibbet. They swing separately, in parallel; as the light fades, they pull themselves up so that each has both hands about his throat.

The title of this piece, Pilobolus tells us, came from an audience-participation contest at the work's Philadelphia premiere in May of last year; it's a reference to Ben Franklin's warning the Continental Congress that "We must hang together, or assuredly we shall all hang separately." Ben's admonition fits the piece so precisely, I wonder that the company didn't have it in mind already. There's more to this two-prisoner story than its title but less than you'd find in, say, *Kiss of the Spider Woman*.

The other two works, *Davenen* (2000) and *The Brass Ring* (2002), both seem stranded between narrative and movement. *Davenen*, which is set to a score by the Klezmatics, has to do with prayer; its inspirations, Pilobolus tells us, include I.B. Singer's description of shtetl life in his novel *Satan in Goray*. It begins with a group animal (all six dancers) spotlit from above before breaking into twos and threes. Most of the 30-minute piece finds couples engaging in dialogues that have more to do with soap opera than with prayer while the other four bow reverently or create Pilobolus creatures: Ras Mikey C and Renée Jaworski, Ras Mikey C and Mark Fucik, Fucik and Jennifer Macavinta. It ends with all six separated, backs to the audience, looking up into the light. *The Brass Ring* is a lighthearted three-ring circus, with the sextet got up in psychedelic unitards, but I found myself more involved with the music, which begins with Copland's *Fanfare for the Common Man*, segues into ragtime, and goes on to quote Mozart (*Eine kleine Nachtmusik*), Reveille, Tchaikovsky (*The Nutcracker*), and Fauré (*Pavane*). Apart from a gin-rummy game played on Matt Kent's outstretched body, there's nothing as witty in the choreography.

You could draw a parallel between Pilobolus and the Chieftains, who after a couple decades of setting the standard for Irish traditional music crossed over into American folk and blues and whatever else took their fancy, signing up lots of guest artists and winning additional fans and even more Grammys. They're entitled; perhaps Pilobolus are as well. But there's something defocused and static now about both groups. After the performance let out, I walked across Tremont Street to the Wang Theatre and caught the last 45 minutes of *Romeo*. I'd watched Gelfand and Thrussell in the title roles already, but they were different, exploring, doing new things; and though I'd seen the ballet six times, it too was still new. ■

Upbeats

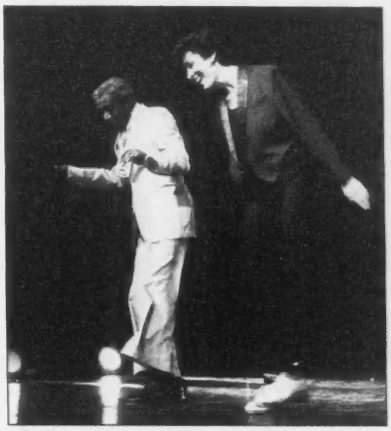
Tapestry 2003; Ann Carlson's *Remedy*

BY MARCIA B. SIEGEL

Gloom took a night off Friday as Tapestry 2003 celebrated International Tap Dance Day at the National Heritage Museum in Lexington. According to this year's Tapestry awardee, veteran tap master and stylist Jimmy Slyde, "What've you got to be mad about? Let everybody else figure it out." Slyde kept up a volley of encouragement from the audience throughout the performance, and finally he took over the stage himself for a talking-dancing demonstration of his apparently unquenchable good spirits.

In addition to the Tapestry Award, Slyde has just added a Guggenheim Fellowship for choreography to his résumé, as dance presenter Jeremy Alliger announced from the stage. It seems he'll use the prestigious grant at least in part to pass his work on to younger dancers, several of whom were on hand Friday to pay tribute with their feet. Although the younger dancers borrowed things from Slyde, they all had their individual styles and formats.

Van "The Man" Porter adopted Slyde's way of talking to the audience in alternation with dancing, as if the two things occupied a single conversational channel. Porter's feet sounded firm and musical on the resonant wood floor, even before Paul Arslanian's jazz combo began to play. His upper body didn't do much, but his legs sent him into spins, runs, airplane turns and a crouching backwards shuffle while his feet kept up intricate rhythms underneath.



TALKING THE WALK: *Jimmy Slyde and Sarah Petronio kept everyone in good spirits.*

MC Dianne Walker's solo seemed "feminine" after that — light and fast but no less intricate, and you had the impression her whole body was energizing the feet though she didn't wiggle around in any stereotyped way. Arms and decorative torso movements aren't important in rhythm tap — they could almost be an unconscious by-product of the dancer's main business.

Three of Slyde's current protégés were introduced by Walker as "Young Lions." Rocky Mendes kept his steps close to the ground and seemed to go deeper as he went along, but his rhythms were contained and smooth rather than jumpy or explosive. Ben Hosig, another talker, started with a time step and went on with a loose, swingy bounce. He produced an array of amusing, almost gawky steps: articulations with the sides of his feet, stiff gallops, stuttering runs, slides and skips, his wrists loose and his hands clutching the air. Andrew Nemr, wearing a bright orange bowling shirt with Japanese characters on it, seemed to have no body at all. It looked as if only his feet were holding him together as he slid, turned, trundled backwards.

Slyde's partner, Paris-based Sarah Petronio, launched a repertory of patter, song, and conversational foot riffs. Suddenly she'd snap into a quick pose and you'd see some street character or dancer — an apache, a zoot-suiter, maybe even a fond Jimmy Slyde caricature. She and drummer Ron Savage improvised a challenge duet where one laid down a phrase and the other either imitated it or embroidered on it. This is a familiar tap maneuver, except that Savage was kneeling and rapping his sticks on the floor.

Tapestry, now in its ninth year, is partly a showcase for the students at Thelma Goldberg's Dance Inn, and it's the highlight of a big weekend of classes and partying for the Lexington studio. A jovial mixture of professionals and students, affectionate tributes, set choreography and improvisation, jazz and rhythm in many styles, the Tapestry show is a true community event. It not only reflects the way tap has survived through inclusiveness and adaptability, it actually puts that process on display.

Community art seems to bring out the upbeat side of things, perhaps because it's based in the idea that every individual is worth celebrating. Performance artist/choreographer Ann Carlson and videographer Mary Ellen Strom returned to town last week to develop an extended series of everyday "portraits" under the auspices of the Institute of Contemporary Art. Using the overall title *Remedy*, they worked with teachers and health-care professionals to make small but polished video segments that were surprisingly personal.

In three impromptu public sessions, Carlson would chat with a volunteer and quickly access a few of the person's natural gestures or rhythms, then implant them in a formal sequence. After 10 or 15 minutes of rehearsal, the volunteer would perform the phrase, with Strom's video projected alongside on a huge screen.

In Copley Square on Wednesday, watching this for a couple of hours, I was struck by how well Carlson and Strom captured things you'd never notice in your fellow passers-by: the beauty, the charm, the earnestness and curiosity about trying something different. "Is that a dance?" one woman asked me. Then she went up and proved that it was. ■

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cover story

She's a dish

The babe-alicious Nigella, plus food for thought from *Alias* and *The Guardian*

Continued from the cover

Nigella Lawson, the British TV cooking-show host and author of the bestselling books *How To Be a Domestic Goddess* and *How To Eat: The Pleasures and Principles of Good Food*. Her newest TV series, *Forever Summer with Nigella*, is currently running on cable's Style network (Tuesday at 9 p.m., repeated Saturday at 10 p.m.).

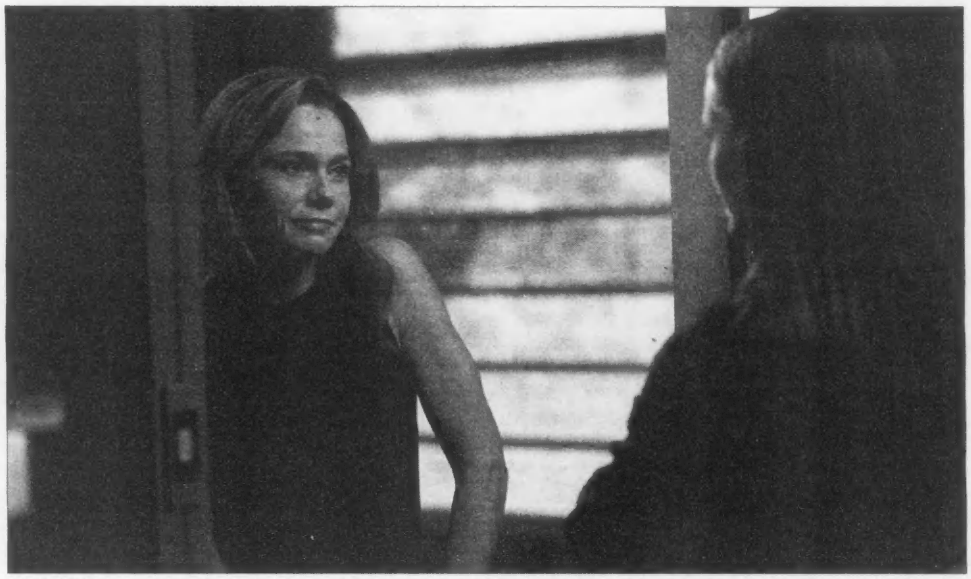
Curvy, orally fixated, and unabashedly foodosexual, the dark-haired Lawson glides around her home kitchen in soft focus (her shows are filmed, not taped, and there's no studio audience). Her slightly almond-shaped eyes glitter as she dips her fingers into one concoction or another and sucks them clean, emitting little mews of pleasure. "I have only one rule in the kitchen," she's famous for saying. "If it tastes good, eat it."

The daughter of Margaret Thatcher's chancellor of the Exchequer (but don't let that put you off), Lawson has been a celebrity in Britain for most of her adult life. Formerly a restaurant reviewer for the *Spectator*, she is the current food editor of British *Vogue* (she also writes a make-up column for the *Times* of London and a food column for the *New York Times*). Her life took a tragic turn a few years ago when her husband, British journalist John Diamond, died of throat cancer, leaving her with two small children. But her first cooking series, *Nigella Bites*, soon spread the cult of Nigella to the US, and the dark clouds appear to have lifted. On TV, she cooks for laughing friends on the patio of her book-lined London brownstone as pretty children run through the sun-dappled garden. It's the stuff of daydreams.

Lawson's shows and cookbooks are more flights of fancy than home-economics class. Her recipes have names like "Slut Red Raspberries in Chardonnay Jelly" and "Black and Blue Beef," and they're organized by mood or color, not by main ingredient or occasion. Her descriptions are flowery, sensual, and tempting. Prawns are "deep coral curls." Squash-and-lemon soup is "yellow, the color of sunshine, the color of happiness." Preparing to pound baby lamb chops, she looks into the camera with that slightly off-center gaze that makes her appear as if she'd just been freshly bedded and tells us, with the merest hint of a smile, "There is always room for a bit of brutality in the kitchen."

Lawson has been criticized for her casual approach to cooking; her goal, she states, is "to achieve maximum pleasure through minimum effort." Her measurements are inexact; she's liberal (almost sloppy) about substitutions and working with what you've got. Her recipes are not the kind that require 20 obscure ingredients and three days of prep work. "All will be done serenely," she assures us on *Forever Summer* as she sashays dreamily around her kitchen preparing a party luncheon. "Meanwhile, you can just sit in the garden and drink with your friends." Who wouldn't want to raise a glass to those sentiments?

I happen to find Lawson irresistible, but then, I'm just the sort of lazy cook who goes in for maximum pleasure and minimum effort. Ripe, soft, and juicy, Lawson is the perfect pin-up girl for the moment. The food phobia that ran rampant in the '90s, with the de-nomination of eggs, butter, dairy, red meat, fat, and sugar, is giving way to a loosening of inhibitions and a rebellion against the tyranny of the food police. We listened to them and ate more pasta and less meat, and it only made us fatter. So now we're going to eat what tastes good. Asceticism, repression, and the intense drive for perfection in our bodies and at our tables is so last-century. Down with Martha Stewart! Long live Nigella!



ALIAS 2.0: *the season finale of ABC's smart girl-spy series suggests that Lena Olin may be on daughter Jennifer Garner's side after all.*

THE TRADITIONAL TV SEASON has just ended in the usual blaze of cliffhangers, stunts, and final chapters. Some thoughts on two of the more memorable season enders:

***Alias* (ABC, May 4).** The taut and stylish girl-spy show audaciously transformed its original premise midway through this season (its second), with heroine Sydney Bristow (Jennifer Garner) leading a CIA special-ops team in destroying "SD-6," the nefarious rogue spy organization that had been masquerading as a covert wing of the CIA. Gone was the thorny double-agent stuff that had apparently confused some viewers; Sydney was now just a CIA agent, not a CIA mole within SD-6. And she and her CIA handler, Michael Vaughn (Michael Vartan), were now free to do something sexier than make goo-goo eyes at one another (not that there are many things sexier than their smoldering passion held in check).

The streamlining of *Alias* could have meant the dumbing-down of one of the most brain-teasing shows on TV. It didn't. *Alias* version 2.0 capitalized on the post–September 11 world order with a couple of plausibly vicious terrorist acts (a scene of a CIA agent turned into a human bomb still gives me the willies). And an *X-Files*-y plot concerning evil clones could have turned irredeemably dippy, but it didn't. Instead, it echoed *Invasion of the Body Snatchers*, that great pop-cultural metaphor for the Red Scare of the 1950s, with Sydney not knowing whether her best friends Will (Bradley Cooper) and Francie (Merrin Dungey) are really Will and Francie or terrorists wearing their bodies like costumes.

In the *Alias* season finale, creator/writer J.J. Abrams pulled off another stunning transformation while remaining true to the show's two main themes: divided loyalties and conflicted female desires. Sydney's parents are both spies — dad Jack (Victor Garber) is a CIA good guy and mom Irina (Lena Olin) a duplicitous ex-KGB bad girl. But nothing on *Alias* is ever black or white, so all season, Sydney has been pulled between her parents, who may not be what they seem. The finale seemed to imply that Jack has gone over to the dark side with his old SD-6 colleague, Sloane (Ron Rifkin); Irina, meanwhile, may be in the midst of a staggering quadruple cross and actually be on Sydney's side.

At least that's what I think is happening. It was hard to focus on the finer points given that the homestretch of the show featured the most spectacular girlfight in prime-time history between Sydney and the evil Francie clone, as well as an indelible moment where Olin dangled by a rope from a skyscraper like Bruce Willis in *Die Hard*, machine-gun-blasting her way into the building through a plate-glass window. Olin always looks a little crazed with pleasure when she's called upon to do the tough stuff, and this scene was her most pleasure-crazy yet. In Irina, who is definitely up to something yet seems to be taking great pains to protect her daughter, Olin has created a character who is at once ferociously ambitious and ferociously maternal. She's the ultimate working mother.

THE GUARDIAN: *Simon Baker and Dabney Coleman reach the season finale lonely and facing rejection.*

***The Guardian* (CBS, May 13).** This is the most deceptive show on TV. You'd think the premise — Pittsburgh lawyer Nick Fallin (Simon Baker) is sentenced to work as a children's advocate in a free legal clinic after being busted for cocaine possession — would lead to typical law-drama grandstanding and kids-in-trouble melodrama. But *The Guardian* is something else entirely. Nick is as emotionally wounded as the kids he represents. He has an arm's-length relationship with his frosty father, Burton (Dabney Coleman), a lawyer who was divorced from Nick's mother and absent for much of his childhood. Eager to make amends, Burton makes Nick a partner in his firm, and the two men circle miserably around each other, mumbling terse bits of encouragement. This fascinating study of manly, shut-down basket cases has always skirted the maudlin, opting instead for a quiet, melancholy tone; the show's emotional flashpoints creep up on you rather than knock you over the head.

Last week's finale was one of those flashpoints, and I never saw it coming. Nick and Burton, both lonely and both facing rejection (Nick is rebuffed, again, by the manipulative colleague he loves; Burton is in danger of losing the foster daughter he has taken in), are struggling with their repressed anger. They make a few abortive attempts to talk about what's eating them, but as usual, they can't connect with each other. On the way to a black-tie function, Burton is cut off by another driver as he attempts to park, and he gets out of the car to plead his case with his usual soft-spoken courtliness. Before you can even register what's coming, a couple of words are exchanged and Burton and Nick suddenly and almost silently start beating the guy to a pulp. The finale ends with father and son driving away from the scene in shock, with blood on their hands. Watch *The Guardian* in summer reruns (Tuesdays at 9 p.m.) and see how it all came to this. ■

Part-ners

T Cooper's makeshift family

BY AMY FINCH

At first glance, T Cooper's debut novel, *Some of the Parts* (Akashic Books), looks as if it would be a dryly surreal joyride: "I was the newest addition to the freak show. And don't think it was easy getting the job." The narrator, Isak, then goes on to tell of her cohort: a snake charmer, a bearded lady, and a woman with a tail, and how she herself joined the crew, replacing "Henrietta Lee, the Herm-Aphrodit-E." Throughout its first chapter, *Parts* seems hell-bent on weirdness, and it's hard to know whether this world exists outside Isak's head or whether it's meant as some sort of allegory.

But Isak's voice turns out to be as earthy and real as the musty stink of old carnival horror houses. Or Coney Island sideshow stages. Which is where she spent time working as . . . well, she never really gives her job description. She's not a hermaphrodite, but she does look like a boy, and folks pay to guess her gender. It's "the first time my body was exchanged for money," she explains.

In that first chapter, Cooper sets down her novel's primary themes: how we tend to define ourselves by others' reactions to us, and how our expectations regarding gender play into our reactions to people. Standing on stage in her debut performance as a "freak," Isak tells of her grade-school hassles when a teacher got mad at her for using the boy's room, even though she'd been doing so since kindergarten. Then she turns the lens toward the reader, asking us, with regard to her gender, "Why is it so important that you know?"

Sexuality is fluid in Cooper's story, which takes its title from a sentence in Virginia's Woolf's *To the Lighthouse*: "Such were some of the parts, but how bring them together?" The "parts" that concern Cooper are a woman (Arlene), her brother (Charlie), her daughter (Taylor), and Isak, whose past is with Charlie and whose future could be with Taylor. The HIV-positive Charlie is drawn to the handsome Isak but is still hung up on an old boyfriend. Taylor doesn't care whether her sex targets are men or women, only that they worship her beauty and take care of her. Long-divorced Arlene runs an arts-and-crafts store; she's the only character with anything like conventional notions of sexuality.

Of the four, Isak gets the most ink. Her freak-show entrance is so over-the-top and unreal that the rest of the book comes as a surprise: Cooper's writing turns out to be simple and not very startling. Her writing is less intent on straining against convention than her characters are. Her prose tends to disappear behind the story itself, which is fine, but her characters are so complex, you might find yourself wishing for a few swashes of poetry.

Some of the Parts
By T Cooper. Akashic Books, 268 pages, $14.95.

TRANSIENTS: *gender and sexuality are fluid in Cooper's novel, but in the end she brings her "parts" together.*

After Isak's intro, Cooper shifts the focus to Taylor, who is much like Isak. Both are dependent on other people's response to their appearance; both use their looks to fix a spot for themselves in the world. People almost always mistake Isak for a handsome boy, but she lives under the perpetual threat of violence, which she tends to court. When a couple of NYC jerks start heckling her, calling her a "chick with a dick," she plays into their crap and winds up with her head split open and determined to go home to Los Angeles, to her parents.

In LA, she meets up with Taylor, who has never known the threat of danger. Each moment of Taylor's life has been a performance, as she waits to savor the sweetness of people's response to her beauty. At the same time, she likes to deflect attention away from herself; introspection is an alien concept to her, one that Isak manages to push her toward. (Taylor is the only character that Cooper writes about in the third person rather than the first, and that gives her a certain distance and mystery.)

Taylor and Isak get in touch through Charlie, whom Isak is pulling away from. By the book's conclusion, the "parts" have been brought together, all of them living in Arlene's house and forming a hybrid sort of family, boy dog Mary included. Charlie's HIV status suffuses the cozy setting with a melancholy glow and the reality of life's transience. The last lines, like the first, are Isak's: "I knew then that all of this would be brief. But it would be good." ■

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Bullshit detecting

Powerman 5000, plus Araby and Read Yellow

cellars by starlight
BY CARLY CARIOLI

As opening salvos go, the introductory line on the new Powerman 5000 album, *Transform* (DreamWorks), their first in four years, is worthy of Leonard Nimoy or Bill Lee or Major Tom. "I'm not a spaceman," growls frontman Spider One. That may sound a little quaint coming from a guy who was prancing around in a *2001: A Space Odyssey*–vintage pressure suit the last time we saw him, and whose video for the band's hit single, "When Worlds Collide" (from the 1999 DreamWorks album *Tonight the Stars Revolt*), paid tribute to old *Flash Gordon* serials. "But on the other hand," he sings on the new disc's opener, "Fake Revolution," "I never really did fit into this world."

On *Transform*, Powerman have indeed ditched the flight suits, the goggles, and the moon boots, and they've also toned down the sequencers, samples, drum triggers, and other electronic/industrial flourishes that inevitably drew less-than-kind comparisons to Spider's brother, Rob Zombie. Instead they've turned their attention to rock-and-roll rebellion — or, more precisely, the lack thereof in contemporary music. Fight the power, man.

"That opening line — I just think it's hysterical," says Spider over the phone from a Midwestern stop on a tour that hits Avalon on Wednesday. "But of course it doesn't translate. I just read a review of the album in *Spin* magazine. They gave us a horrible review, which is no surprise — but they completely missed the humor of it. They're like, 'Uh-oh! He's not a spaceman anymore! It's all downhill from here!' Maybe it's just me, but if you open your record with the line 'I'm not a spaceman/But on the other hand,' I dunno how serious that's supposed to sound."

Changing gimmicks midstream is never easy — after all, everyone remembers *Kiss Unmasked*. "A funny thing happens when you have your big record," Spider says. "Everyone identifies you with that particular moment, and they don't look any further back. So there was this assumption that we were the 'space band' — which we were for that year, and I would never disown that. It was great and cool and fun. But I don't want to do the same thing every time we make a record. Since we disappeared for a few years, and we had some personnel changes, it was really the perfect time to redefine the band again."

There has been a fair bit of drama since "When Worlds Collide" drove *Revolt* to the platinum mark and put Powerman on the national map. They recorded a follow-up, *Anyone for Doomsday?*, and in 2001 it was so close to being released that advance copies were sent to the press, most major glossies reviewed it, a single was delivered to radio, and a tour was booked. Clocking in at just over a half-hour, the 13-song disc refined the formula of its predecessor and added a few bold new twists. But the reviews were mostly unfavorable. ("Drugs are cheaper and last longer," *Rolling Stone* opined.) Spider had his own reservations, so he pulled the disc from the DreamWorks release schedule at almost the last possible minute, ostensibly to rework its contents. In the aftermath, the rhythm section — long-time bassist Dorian Heartstrong and drummer Al Pahanish — quit, and Spider opted to shelve the entire disc and start over from scratch.

"The formula that most people follow is that they have success, and then it's like shampoo — rinse and repeat," he says. "And I think we fell into that trap a little bit. We didn't take any chances. We made a bigger, louder, uglier version of *Tonight the Stars Revolt*, which was exactly what a lot of fans wanted. Pulling the album was certainly not the smartest financial move, or a timely career move — at a time when bands are forgotten after six months, to disappear for an extra year on top of the time you've already been away is not a smart thing to do. But at the end of the day, I'm really glad we did it."

I still think Spider sold *Doomsday* a bit short: there were two songs on the album that sounded unlike anything they'd done — though both were throwaways that got tacked on at the end. "Megatronic" was a wholly synthesized robo-disco track with a vocoder vocal that sounded more like Afrika Bambaataa's "Planet Rock" than the funk-metal/rap-rock hybrids of the band's early indie discs. And the closing ballad "The Future That Never Was" summoned up the æthereal spirits of Ziggy Stardust–era Bowie.

BIG LAUGHS: *if you don't hear the line "I'm not a spaceman" as funny, then you don't get Powerman 5000's new album.*

The electro vibe resurfaces briefly on *Transform*'s "That's Entertainment," the song that most closely resembles the band's old electro-metal incarnation, and the one that most viciously skewers Top 40 pop vapidity. In the manner of Marilyn Manson on *Mechanical Animals*, it makes a point of resembling the thing it's railing against — and as such ends up being one of the disc's highlights.

"You can't rage against the machine anymore," Spider explains. "The enemy is just too fucking big, and your only weapon is confusion. That's what the line in the song 'Fake Revolution' is about: 'A battle won and lost with confusion.' Meaning that you have to become something that they can't so easily identify and steal and sell right back to you. There's this great Clash song called 'Garageland' where Joe Strummer says, 'Back in the garage with my bullshit detector,' and I've come to the conclusion that we've all sort of lost the ability to use our bullshit detectors. That's sort of what this record is about — youth culture has been recycled and regurgitated and co-opted more than ever. Like Avril Lavigne's a punk-rocker. But we all believe it for some reason, whereas a few years ago kids would've seen right through it."

In the bio accompanying *Doomsday*, Spider is quoted as saying, "Being in a band is as close as I could get to being a superhero." Although he doesn't say so in as many words, one suspects that this time around he intuited that the age of the heavy-metal superhero was in decline. And the chorus of *Transform*'s first single, "Free" ("Living so free is a tragedy/When you can't be what you want to be"), suggests he'd grown tired of the fantasy.

"One thing I find to be true with a lot of the bands that I meet," he admits, "is that a lot of times you become something musically that isn't necessarily what you are. I never listened to heavy metal growing up, and to all of a sudden be considered a metal band is kind of bizarre. I grew up with punk rock and going to see SS Decontrol at the Channel, and Hüsker Dü and the Minutemen and Black Flag. My favorite band of all time is the Clash. And now I love Blur and all these British bands. But I started to realize that there isn't even a *hint* of that in the music we write, and that felt really weird to me. So now you're starting to hear a little bit of all that. I think of the bridge in 'Free' as sort of a Clash moment; I think 'Action' has an element of Blur about it. The first time we played the song 'Transform' for our management, they thought it sounded like PiL."

Which isn't to say that they've turned into a Britpop band. Most of the songs on *Transform* stick to straight-ahead, hard-rocking verse/chorus/verse songwriting with an emphasis on heavy guitars and simple hooks. Although "Song About Nothing" borrows its name from a song that dates back to Spider's pre-Powerman hip-hop incarnation, the chorus takes its cues from Nirvana's "Heart Shaped Box." Even when Spider does go back to rapping, on "Stereotype," the song ends up breaking into a chorus that recalls the same obsession with Cars-style new-wave pop that led Powerman to cover "Good Times Roll" on *Tonight the Stars Revolt*.

Neither have the band abandoned their flair for telegenic threads. "I still love bands with strong images," Spider says. "I always loved the idea of the Sex Pistols, who looked like they just rolled out of a dumpster, but their clothes were strategically designed by Vivienne Westwood. I like that idea of calculated chaos. So I'm trying to follow that philosophy with the image of the band: I think you'll see that old Sex Pistols/Clash vibe, spray-painting slogans on our clothes and things like that."

Of course, if it doesn't work out, there's always the old look — just consider Kiss. "Exactly," Spider laughs. "We'll be 50 years old, trying to squeeze into the spacesuits."

CURVE OF THE EARTH is known best as a refuge for big, loud rock and roll — and as the original home of Powerman 5000. But its latest release couldn't be less typical. *Your Wate and Fate*, the ambitious debut by Mission Hill's Araby, is a welcome, if completely unexpected, addition to the recent lineage of progressive indie rock. Sunny Day Real Estate are a touchstone, both in the high falsetto vocals and in the band's knack for following tricky time signatures and cryptic melody lines into unexpectedly anthemic payoffs.

"Truth To Tell" begins by extrapolating outward from the bass line of Fugazi's "Waiting Room," tricking it out until it chimes like Jejune running Promise Rings around the Wicked Farleys, then pushes forward to one of those Beatle-esque space-rock moments you used to find on Radiohead records. "As You Would Have" has enough weirdness — ambient radio transmissions, gongs, echoes — to qualify it for the honeymoon suite at the Yankee Hotel Foxtrot. Singer/guitarist Cliff Rawson has a pair of master's degrees in jazz from Berklee, but though his chords are complex, they're never oblique: he works in a speedy upper register and isn't afraid to step on the stompbox. "Ringside" builds to the kind of propulsive, galloping sing-along the kids love these days. And the enigmatic, almost Baroque chamber-emo dirge "Fools" suggests there's more common ground than you'd expect between, say, Sunny Day's "Killed by an Angel" and Mary Timony's *The Golden Dove*.

MAYBE IT'S JUST the needle-in-the-red production values, or the back-to-basics chord changes, but suddenly post-hardcore sounds fun again on Read Yellow's homonymous debut EP (Fenway Recordings). Based in Amherst, and formerly known as the Sharks (a moniker too obvious not to have already been claimed by a psychobilly outfit), the band kick up the kind of ecstatic racket you'd expect to hear in the basement of the Dischord house if anyone there ever got laid. Half the members list a Fugazi album as their all-time favorite, and the chick bassist gives that honor to Refused — all heavy influences on the EP. "The Association," a video for which is set to air on MTV2, sounds like Guy Picciotto after an all-night Guitar Wolf bender. The chorus — "Will you follow me home? Will you swallow me whole?" — might not have been intended as a pick-up line, but how much you wanna bet it'll be one at the Model Café this weekend? And "Fashion Fatale," the EP's token garage-rock howler, will make a nice segue from the Hives' "Hate To Say I Told You So" at your local punk disco. ■

Powerman 5000 open for Stone Sour this Wednesday, May 28, at Avalon; call (617) 423-NEXT. Araby celebrate the release of Your Wate and Fate *this Friday, May 23, and Read Yellow celebrate the release of their EP this Saturday, May 24, both at the Middle East; call (617) 864-EAST.*

live and on record

KELLY DAVIDSON

AVRIL REIGNS: *why shouldn't a new generation have its own irreverent heroes?*

AVRIL LAVIGNE: GREEN DAY FOR GIRLS

It was the Clash's Joe Strummer who sang most passionately about turning rebellion into money. And that was more than two decades ago, in the bitter "White Man in Hammersmith Palais," from the band's homonymous debut. In the decade that's passed since punk re-emerged, this time as a commercial force on the American charts, major-label marketers have discovered dozens of new ways to squeeze a dollar out of teenage alienation — which, of course, is the kindling for most of what passes for rebellion in our culture. And it wasn't long before A&R scouts discovered that young women were the largest untapped source of resentments, alienation, and, yes, rebellion. Alanis Morissette was the first indication that they'd hit paydirt, but she quickly went on to embrace a kind of new-age ambivalence toward actual anger, and as the tide swung back in the other direction for a couple of years, young women were treated to the made-up faces of Britney and Christina as role models. Which all turned out to be the perfect set-up for Avril Lavigne, a young, guitar-wielding Canadian Lolita who was more than happy to sing angrily about the complications of teenage life and, more important, was capable of writing her own songs.

That latter detail helped ensure that *Let Go* (Arista) would propel her toward a Grammy win for Best New Artist. And the muscular pop production by the likes of the Matrix ensured that once she'd scored her first bona fide hit, radio would be willing to dig at least two or three deep for singles on *Let Go*. There's only one real question that remains about Lavigne: is she just Alanis repackaged for a younger audience, or is she Green Day for girls? The album certainly suggests the former. But Lavigne's current tour, which hit the 7000-seat Tsongas Arena in Lowell for a sold-out two-night stand last Thursday and Friday, is designed to assert the latter. Indeed, one of the highlights of her Thursday-night set was a note-for-note cover of "Basket Case," an ode to punkish self-loathing from Green Day's breakthrough album for Reprise, *Dookie*.

One Green Day cover does not a punk make. But Lavigne, whose heavily made-up face was hidden behind a mop of stringy hair, and whose model dimensions were obscured by a lose pair of combat pants, a black "I'm with Stupid" T-shirt, and a pair of Converse high-tops, has chosen to let her songs speak for themselves by keeping her stage presence simple and largely unadorned, and by putting together a bash-it-out band of boys who make every track from *Let Go* sound like a Green Day outtake.

The crowd — mostly very young girls and their parental chaperones — weren't the least bit disappointed. These were girls who'd grown sick of Britney's shtick (or, perhaps, tired of trying to acquire a Spears-style bustline), and they screamed their appreciation as tiny Avril invited a bunch of kids from the mosh pit up on stage for a little round-robin singing match. By the end of the set, it was hard to see the harm in allowing yet another generation of the young and restless to have its own irreverent heroes. Lavigne will probably never write a line as penetrating as Strummer's "Turning rebellion into money," but that's not really her goal — or her purpose.

— Matt Ashare

THE SCOTT AMENDOLA BAND: CONTROLLED CHAOS

Chaos is always exciting and sometimes funny, too — at least to a safely removed observer. So when guitarist Nels Cline found himself cursed by a loose amplifier tube that made his guitar roar like a dyspeptic Mechagodzilla during some of the more sensitive moments in the Scott Amendola Band's performance a week ago Monday at the Zeitgeist Gallery, it was hard to suppress laughter. Not from meanness. After all, there's genuine beauty in bandleader/drummer Amendola's compositions, which give plenty of melodic and improvisational leeway to his soloists, Cline and violinist Jenny Scheinman. It's just that the rude, unpredictable, and stunningly loud blasts of low-toned feedback sounded almost exactly like parts of Cline's solo in the previous tune, "A Cry for John Brown."

Sweet and clean-toned on the band's new *Cry*, Cline laced "John Brown" with strychnine in the Cambridge gallery/performance space. He did a nimble dance between fleet bursts of modal runs — stretching the tune's harmonic center in all directions — and his array of effects pedals, which included a battered old delay/sampler that generated a slab of noise every time he snapped one of its switches on. So his solo went something like "melody — BLAT! — melody — BLAT! — melody — BLAT!" And the juxtaposition was riveting, perhaps even a reflection of the abolitionist's conflicting passions for peace and justice. But when the pattern accidentally repeated itself in the next number, often when Scheinman or bassist Todd Sickafoose seemed about to launch into a melodic statement of his own, well . . . chaos.

For the most part, though, the quartet were in superb control. Minus the sax and the vocalist from the album, Scheinman in particular had more room to solo, generating airy lines that floated over Amendola's gently driving patterns and Sickafoose's warm, woody upright. Amendola's music is more strongly rooted in the '60s free-jazz tradition than the pop-funk hybrid he usually plays as the locomotive in guitarist Charlie Hunter's band. As such, it was less earthy than Hunter's music, more capable of transcendent moments when the tones of Cline and Scheinman blended as delicately as the fingers of lovers' hands and Amendola and Sickafoose plied gentle, slightly hesitant beats and a spray of cymbals that underscored, rather than drove, the chords.

— Ted Drozdowski

JANOVITZ, PARKER, AND PIERSON: THE LOST SONGS OF LENNON & McCARTNEY

Although it's hard to believe given the endless scrutiny the Beatles have been under since they first set foot in the US, back in their heyday as songwriting partners John Lennon and Paul McCartney penned a number of tunes for friends and associates that rarely if ever see the light of day. It's this material that's the focus of the new, locally produced CD *From a Window: Lost Songs of Lennon & McCartney* (Gallery Six), an album that brings together the somewhat unlikely threesome of Brit pub-rock legend Graham Parker, B-52's singer Kate Pierson, and Buffalo Tom singer/guitarist Bill Janovitz. The three kicked off a national tour to support the CD at the House of Blues last Thursday, and with the help of a crackerjack touring band, they evoked a sincere love of the material and conveyed a contagious sense of enthusiasm. Moreover, they interacted with an ease that belied their relative inexperience with one another (Janovitz joked that it was their "third rehearsal").

The interpretations incorporated everything from rootsy Americana to Stonesy blues (particularly on "I'll Keep You Satisfied") to the expected British Invasion pop. "Hello Little Girl," with its keen power-pop hooks, was a natural for Parker; the scaled-back "Woman" sounded as though it could have been torn from a page of the Buffalo Tom songbook, with guitarist Mark Copley's acoustic fretwork matching the fiery electric solos he provided throughout the night. And in Pierson's hands, the percolating beat of the chorus of "Step Inside Love" brought the B-52's to mind. When the night concluded, with each singer taking a verse on an Elvis Presley–style stomp through "I'll Be on My Way," the smiles that had prevailed all evening on stage had spread through the capacity crowd.

— Tom Kielty

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Space cases

Marilyn Manson and *The Matrix Reloaded*

BY SEAN RICHARDSON

The new Marilyn Manson disc, *The Golden Age of Grotesque* (Nothing/Interscope), marks the beginning of a new era for rock's most popular ghoul. Three years ago, he released *Holy Wood* (Nothing/Interscope), the final installment in a trilogy of concept albums that vividly chronicled his obsession with Christianity, celebrity, sex, and drugs. He hasn't completely changed his tune on *Grotesque*: those are still his favorite themes. But this time, the only concept is escapism.

"The album is called *The Golden Age of Grotesque* because this is an age that I'm trying to bring about," Manson said recently on yahoo.com. "Take people's minds off the horribleness of what's going on in the world. Let their imagination run wild. And art, I don't want it to be some painful thing that kids dread — going to a museum on a field trip, and they'd rather be at recess. My art is recess."

On the disc's first single, "mOBSCENE," recess gets taken over by a group of cheerleaders spouting a typically mischievous Manson chant: "Be obscene, be be obscene/Be obscene, baby, and not heard." Marilyn Manson the band back them up with a sultry strip-club grind that leaves room for some electronic beats but mostly emphasizes the rock. Addressing his disciples with a deranged murmur, Manson delivers a sermon of pure lust: "Bang we want it/Bang we want it/Bang bang bang bang bang."

Like the rest of Grotesque, "mOBSCENE" is less about stylistic reinvention than it is about reaffirming what Manson does best: yelling inflammatory slogans over sexy, industrial-strength rock grooves. Problem is, in the five years since he hit #1 on the album charts with *Mechanical Animals* (Nothing/Interscope), his popularity has been steadily declining. He supported the scabrous, punked-up *Holy Wood* with a high-profile appearance at OzzFest 2001, but the disc still failed to reach gold status. Most recently, the band scored a novelty hit with a cover of the '80s classic "Tainted Love" and endured the departure of Manson's long-time writing partner, bassist Twiggy Ramirez. Fans couldn't help thinking the end might be near.

But Manson regrouped: he'll be at OzzFest 2003 when it stops by the Tweeter Center in Mansfield in August, and *Grotesque* is probably the most accessible album he's made. Part of the credit goes to his reconfigured band, especially new bassist/producer Tim Skold. A Swedish native who got his start in the industry with the '80s pop-metal outfit Shotgun Messiah, Skold later caught the electronic bug and joined German industrial legends KMFDM. Already signed on to produce the disc when Ramirez left to join A Perfect Circle, he soon became a full-time member. The third piece of the songwriting puzzle is guitarist John 5, who did time with both Rob Halford and David Lee Roth before teaming up with Manson on *Holy Wood*. With long-time members M.W. Gacy (keyboards) and Ginger Fish (drums) also aboard, the band's musicianship shines through the corpse paint.

By replacing *Holy Wood* collaborators Ramirez and D. Sardy (producer) with Skold, Manson has taken a conscious step away from the abrasive metal of his recent work in favor of a goth/rock hybrid reminiscent of the early albums he made with Trent Reznor. He opens the disc with the ambient instrumental "Theater," but that quickly gives way to the sinister electro of "This Is the New Sh*t." When John 5 somersaults in with a menacing guitar riff, Manson sets the album's nihilistic tone with a shrieking punch line: "Stand up and admit, tomorrow's never coming."

The gloom-and-doom lets up on "Doll-Dagga Buzz-Buzz Ziggety-Zag" (as in, "God-mod grotesk burlesk drag"), an upbeat sex jam that recalls the cyberglam chic of *Mechanical Animals*. Like "mOBSCENE," it focuses on style over substance — which is Manson's clever way of preventing his albums from drowning in rhetoric. But he still has plenty to say, as the class-baiting anthem "Use Your Fist and Not Your Mouth" attests. "This is the black-collar song/Put it in your middle finger and sing along," he sings with righteous indignation over the band's danceable sleaze.

Manson uses the middle of the album to explore the more personal and experimental sides of his writing — occasionally, as on the carnival-beat nightmare "The Golden Age of Grotesque," at the expense of both momentum and hooks. There are no love letters to his current flame, *Playboy* model Dita Von Teese, but the glam-hop diatribe "(S)aint" — "I've got an F and a C and I've got a K too/And the only thing missing is a bitch like U" — is presumably aimed at his ex, Hollywood starlet Rose McGowan. On the erotic thriller "Para-Noir," he lashes out at a chorus of erstwhile sex partners while John 5 unleashes a torrent of guitar noise.

Grotesque comes back to earth on the rousing disco-metal workout "Slutgarden," which features one of Manson's all-time greatest perv metaphors: "You are the church, I am the steeple/When we fuck, we're all God's people." Having exorcised his romantic demons, he concludes the album with a fine set of rockers that address both the trials of his own celebrity and the less glamorous problems of today's disaffected youth. "Haters call me bitch, call me faggot, call me whitey/But I am something that you'll never be," he howls on the Prodigy-style rave-up "Better of Two Evils." In reality, his detractors are probably few and far between now that he has been exonerated for the Columbine tragedy, but his rage sounds as genuine as ever.

On "The Bright Young Things," Manson's teenage rebellion fantasies are almost overshadowed by the band's chaotic riffing. He solves that problem on "Vodevil" (rhymes with "vaudeville") with the disc's most passionate refrain: "This isn't music and we're not a band/We're five middle fingers on a motherfucking hand." Not even Eminem spends as much time singing about middle fingers as Manson does — he might be repeating himself, but it's hard to argue with the track's supercharged industrial-metal bile.

Profanity aside, *Grotesque* is about as strong a plea for airplay as Manson has in him. It sounds a lot like the Manson rock fans remember from his mid-'90s heyday, with sharper hooks and arrangements, and there's no concept weighing it down. Still, the disc gets pretty self-indulgent in the middle, and the band's brand of trashy electro-metal is not exactly all the rage at rock radio these days. Long-time fans won't be disappointed, but don't count on this album to catalyze a full-scale Manson comeback.

There are no love letters to his current flame, *Playboy* model Dita Von Teese, but "(S)aint" is presumably aimed at his ex, Hollywood starlet Rose McGowan.

NOT EXACTLY ALL THE RAGE AT ROCK RADIO: *long-time fans won't be disappointed, but don't count on this album to catalyze a full-scale Manson comeback.*

MARILYN MANSON was still riding high on *Mechanical Animals* when he donated one of that album's biggest hits, "Rock Is Dead," to the soundtrack of *The Matrix* (Maverick/Warner Bros.), which echoed the film's futuristic flair with a smart collection of industrial-leaning rock. Sporting several other hits by the likes of Rob Zombie, Deftones, and Rammstein, the disc went platinum as the movie's popularity exploded.

Manson, Zombie, and Deftones are all back on *The Matrix Reloaded: The Album* (Maverick/Warner Bros.), a key component of the marketing blitz surrounding the big multiplex event of the summer. It's a two-disc set: disc #1 has all the rock and dance favorites from the movie, disc #2 the original score. The enhanced portion of disc #2 is also loaded with commercial tie-ins, including CD-ROM previews for the movie itself, the home video *The Animatrix*, and the video game *Enter the Matrix*.

If you're wondering just how much any of this has to do with rock and roll, San Diego pop-metal heroes P.O.D. are here to answer your question. Not only is their "Sleeping Awake" the album's lead single, but it's also their first new song since the mysterious departure of founding guitarist Marcos earlier this year. Already committed to *The Matrix Reloaded*, they quickly recruited new guitarist Jason Truby, who spent most of the '90s on the road with the Little Rock Christian-metal band Living Sacrifice. Turmoil aside, the spectral rocker "Sleeping Awake" picks up right where the band's recent blockbuster, *Satellite* (Atlantic), left off. Frontman Sonny has been rhapsodizing about Zion in a religious sense for years, so he has no problem singing with similar fervor about the rebel city of the same name in the movie. As for Truby, his sharp ear for melody rivals his predecessor's, and that bodes well for the group's future.

P.O.D.'s sci-fi slickness carries over to the rest of the rock acts on *The Matrix Reloaded: The Album*. Manson contributes "This Is the New Sh*t," and Zombie provides comic relief on "Reload," a kitschy electro-metal collaboration with Trent Reznor buddy Charlie Clouser. Deftones frontman Chino Moreno unveils his experimental side project Team Sleep with the dreamy instrumental "The Passportal"; Deftones themselves show up with "Lucky You," an eerie, quiet track from their homonymous new album on Maverick/Warner Bros.

Don Davis, who wrote the score for *The Matrix*, is back for the sequel with his sleek combination of orchestral minimalism and electronic fanfare. The highlight of the score is his collaboration with trance veterans Juno Reactor on "Burly Brawl," the bombastic industrial/choral piece behind the film's show-stopping fight scene. The barrage of marketing surrounding *The Matrix Reloaded* may be deafening, but the soundtrack remains both a solid compilation of the season's best new rock and a worthy companion to the movie. ■

Marilyn Manson perform at OzzFest 2003, at the Tweeter Center in Mansfield, on Thursday August 14 and Friday August 15. Call (508) 339-2333.

Black, white, and blues

Fat Possum expands beyond its African-American base

BY TED DROZDOWSKI

With its convenience store/gas station, two greasy-spoon diners, and a row of mostly empty commercial buildings dating back to the turn of the last century, the former railroad-yard town of Water Valley, Mississippi, is an unlikely home for a record label that's a force to be reckoned with. But directly across the street from the combination police department and town hall, in a nondescript one-story structure that looks to have once been a bank's branch office, Matthew Johnson and Bruce Watson run Fat Possum Records, an enterprise that seems to thrive — at least artistically — despite the declining odds in the music game.

This year the label, which started in a former law office just off Oxford's bucolic town square in 1991, won its first Grammy — a longshot — for the R&B legend Solomon Burke's artful comeback album *Don't Give Up On Me*. But even if you've never heard of the label or any of its artists, who include the Mississippi hill-country-blues masters R.L. Burnside and the late Junior Kimbrough, the diamond-toothed and hobbling octogenarian Delta sparkplug T-Model Ford, and blues-rockers 20 Miles and the Black Keys, you've been exposed to its sound.

Kimbrough and Burnside, the artists who inspired Johnson and his then-partner Peter Lee to start the label, are the progenitors of the current wave of bass-less bands that includes the White Stripes and the Black Keys. They are architects of a style specific to the juke joints of the Mississippi hills that's built on raw, super-amplified, filthy electric-guitar solos and screaming slide licks and rhythms that seem as formidable and chunky as the churning gears of a speeding steam locomotive. This is rough, simple, and simply great music that aims for the heart via the ears and the feet, possessing a power similar to that of primitive rock and roll.

Kimbrough and Burnside were inspired by other, now long-gone artists who lived in the Mississippi hills, like Fred McDowell and Joe Calicott, who translated the beat and the flashing vocal and reed lines of the region's straight-from-Africa fife-and-drum band tradition (prolonged into this year by the recently deceased Othar Turner) into barroom music. Through albums like Kimbrough's idiosyncratic and masterful *All Night Long*, Burnside's *Too Bad Jim*, and hybrid blues/hip-hop experiments like Burnside's *Come On In* — plus as much hype as Fat Possum and its financial sponsor, the powerful punk-born indie label Epitaph, can muster — they in turn have inspired the likes of Jack and Meg White and other scruffy players waiting in the wings.

And if the CDs alone haven't been enough to enlighten a new generation of musicians, there've been plenty of chances to see Fat Possum artists practice their old-style crowd-pleasing first hand. The label makes a practice of putting its stars on the road as much as possible to stimulate album sales, win new fans, and get the players paid. Before Kimbrough's death in 1999 and Burnside's recent heart troubles, both men toured widely. Now the antique party animal Ford and the dignified acoustic bluesman Robert Belfour, who hails from Memphis and has two discs on the label, are regulars across the country. This past Wednesday they played Cambridge's House of Blues, following the Black Keys, who were at T.T. the Bear's last Friday into town. The often-sodden singer/guitarist Paul "Wine" Jones can also be found at clubs and festivals scratching out his intense version of the label's signature one-chord drone.

MEMPHIS SINGS THE BLUES: *Robert Belfour has two discs on Fat Possum and is a regular across the country.*

Actually, the influence of the loud, rural Fat Possum sound has reached well beyond the guitar/drums rock contingent. It's caught the interest of Beck and Iggy Pop, who have had Fat Possum artists open their shows. It's been embraced by delegates of jam-band nation. The Georgia-based Widespread Panic have covered Kimbrough's songs. The North Mississippi All Stars, who record for the Wellesley Hills–based Tone-Cool Records but live just a short drive from Burnside's Holly Springs stomping grounds, made a debut based almost entirely on McDowell, Kimbrough, and Burnside tunes, and they continue to reflect the blues tradition of northern Mississippi even on their sophisticated, highly crafted new *Polaris*. In the cracks, there's a school of hip sidemen, like Tom Waits/Beck guitarist Smokey Hormel, who have worked licks from the likes of Kimbrough, Burnside, and Jones into their own repertoire and carry at least a taste of Fat Possum's heady musical moonshine into each new session or gig.

But as label head Johnson might put it, widespread influence and a buck will buy a cup of coffee in Memphis, provided you don't go to the ritzy Peabody Hotel. If not for the support of Epitaph and occasional lucky breaks, like Burke's Grammy and the college-radio breakthrough that *Come On In* made in 1998, the label would be part of blues history instead of creating it. After all, the blues market accounts for less than two percent of total US CD sales, which are in severe decline across all popular genres. And Fat Possum's percentage of that percentage is small. Johnson speculates that the Black Keys could become one of his label's bestselling artists based on first-week sales of 2000 copies for their new *Thickfreakness*. At the opposite end of the business scale, another new artist with an underground track record, rapper 50 Cent, sold 872,000 copies of his major-label debut during its first week on sale.

"If at the end of the day all the record labels end up going out of business and we're all judged by the value of our albums in the used racks, I know mine will be more valuable," the laconic Johnson offers. "I just hope it's not because so few were pressed. This sort of survival-is-triumph thing is bullshit. Even with something like Solomon's Grammy, all we can hope for is that it will maybe get us a little more exposure and get our debt reduced a little."

Johnson's goals for the Black Keys are tempered by his experience with other primal rock bands, like the Neckbones and Country Teasers, and the John Spencer Blues Explosion spinoff band 20 Miles. Of the three, only 20 Miles remain active, and their low sales figures qualify all three as strictly cult acts. "Fat Possum is a blues label, and while blues albums get no respect, I only signed the Black Keys because they're a cut above the other punks out there. I don't want the label to ever be a garbage can full of garage rock."

The trouble is, the supply of genuine rural Mississippi blues artists old enough or sheltered enough to have avoided the influence of modern popular musicians like Prince and Stevie Ray Vaughan is dwindling. "When we started, who we should sign was obvious," Johnson points out. "The guys were playing in our own back yard. But the truth of the matter is all of the real juke joints like Junior Kimbrough's club are pretty much gone. They've been driven out of business by the casinos or just gone to seed.

"Even in the mid '90s, I could find people by driving down to Natchez and asking around at music stores and bars if anybody knew any blues musicians. That's how I found Elmo Williams. He hadn't played in six or seven years before we found him and made an album. I swear I drove down to Washington County 18 times before I found Asie Payton."

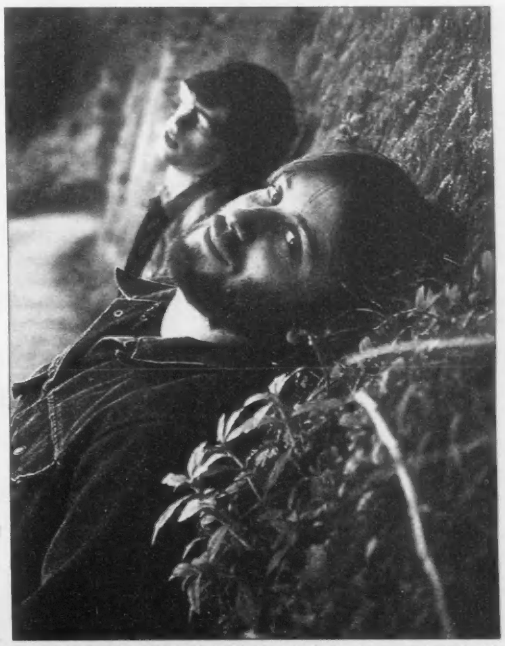
Then there's the liability of working with older artists in an industry where career development is vital. Payton died of a heart attack shortly before his debut album was released, in 1998, and Williams has yet to make a follow-up because of various troubles. Johnson's latest signing, Charles Caldwell, a spirited singer and player whose terse guitar phrases and penchant for hammer-ons ring a bit like a backwoods Hendrix, is another case of triumph turned tragedy. "People kept telling me I should hear him, but he's local and I thought I'd completely mined this part of Mississippi. But I finally broke down and went to see him, and isn't he great?" Shortly after the label's resident producer, Bruce Watson, began recording Caldwell's debut, however, Caldwell was diagnosed with pancreatic cancer. Johnson plans to issue the album but wonders whether Caldwell will see its release.

Another of Johnson's recent gambles has been the purchase of the archive of field recordings made in the late '60s by musicologist George Mitchell. Earlier this year, that yielded a brilliant CD of slide legend Fred McDowell and harmonica wailer Johnny Woods jamming in a cabin, *Mama Says I'm Crazy*, and a solo disc of singer-guitarist Joe Calicott called *Ain't a-Gonna Lie to You* as well as Burnside's first at-home recordings. "I figure if nothing else, George's tapes assure us some high-quality releases for a couple years. If it doesn't pay off . . . well, if I'm trying to become rich, I've already ruined my life anyway."

Johnson's story of signing the Black Keys is equally deadpan. "We heard they had a gig in Texas, so we booked one for them here in Oxford. They were excited because they figured there was maybe $200 in it for them, and maybe 10 people showed up, so we figured we might as well sign them."

A summer tour with Beck this year may provide the Black Keys with the kind of exposure they need to become Fat Possum's great white hope. Favorable press and word of mouth enabled the duo of guitarist Dan Auerbach and drummer Patrick Carney to sell out their show at T.T.'s last Friday. Their performance was brash and unrestrained, a full-tilt, sweaty bacchanalia of moaning low-tuned six-string and brutally bashed drums that straddled the realms of garage rock — including an encore cover of the Sonics' "Have Love Will Travel" — and the terse blues of the Mississippi hills.

For the Black Keys, who are in their early 20s, the Fat Possum albums of Kimbrough, Burnside, Ford, and other loud senior ruralites have been a major inspiration in defining their sound. For Fat Possum, the Keys' tour with Beck will be the best test yet of its music's future. It may tell us whether even a hybrid style of blues invented to be played in front of small crowds in intimate juke joints can translate to the big stages of outdoors sheds and possibly to the mainstream — and provide Johnson an inkling of just what his label's CDs might be worth in the future. ■



AKRON SINGS THE BLUES: *the Black Keys' tour with Beck this summer may tell us whether blues can translate to the mainstream.*

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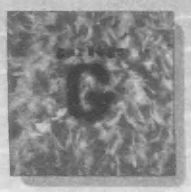

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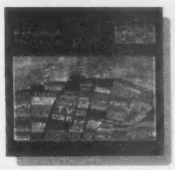

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MEMORIAL DAY

Sound politics

A defense of the French

BY MICHAEL FREEDBERG

Anyone who knows me knows that I am a lover of French variété — the pop-music genre specific to France, and as unlike the rock music of the US and UK as France's politics are unlike ours. Yet those same people also know that I abhor the hypocritical, opportunistic course that France adopted toward the American/British war on Saddam Hussein. I can think of at least 40,000 reasons for an American to be angry at France — that's the number of American soldiers who lie buried in the sands of Normandy, sacrificed to free France from Hitler — and I am no exception. It boggles the mind to think that a nation of such culture, such dedication to liberty, and such a history of enterprise would stand in our way as we moved to free the Iraqi people of their long Saddam nightmare. So the question always arises: how can I continue to enjoy French music, even troubling make regular trips to Montreal to acquire hard-to-find imports?

A better question might be, why should I permit my politics to rule my taste in music? Or my taste in music to rule my politics? As it happens, a reporter from WDET-FM in Detroit called to interview me about Patricia Kaas, who was at that time (this in mid March, just as the war began) touring the US in support of her new *Piano Bar* (Sony International). She asked what has become a constant question: "Why do you, thinking as you do, listen to French music?" And I gave her my stock answer: "Because I look to artists for artistry, not for politics!"

I felt the same way during the years when well-intentioned Western people took out their disgust at South Africa's apartheid on the artists and athletes of that country, barring American performers from performing in South Africa and refusing to compete with South African sports teams. What has music or sports to do with politics? Music exists for its own sake; sports as well. Artistic expression knows no boundaries, no agendas other than the human spirit. When a French or Arabic or Tibetan singer sings, he or she is usually expressing something that transcends political boundaries. The human heart and its feelings know no homeland.

I opposed the boycotts of arts and sports that were such a blight upon the anti-apartheid point of view. I opposed President Carter's boycott of the Moscow Olympics. I will always oppose attempts to make artists or athletes pay for the mistakes of political leaders, and equally attempts to credit those artists and athletes for the triumphs of their political leaders. As for French variété, it stands alone and, perhaps now more than ever, deserves a long and abiding listen.

Variété — which is the word the French use for pop music in general, excluding rock and jazz — is, of all the genres that flourish in the so called First World nations, uniquely French. It derives from multiple sources: cabaret, Dixieland, bal musette, Mozart, Haydn, and sometimes even Beethoven are part of the mix. The Velvet Underground, who themselves were influenced by French variété, have fed the music, as have disco, movie music and show tunes, and even Delta blues. As reworked 40 years ago by Serge Gainsbourg, variété ingests parts of musics from just about everywhere. In contrast to American and British rock, variété is soft, diffuse where our pop is precise. It is pensive rather than active, rhythmic more than melodic, and it is orchestral rather than guitar-based. Variété is quizzical; it seeks answers but rarely reaches conclusions. Rock and roll knows what it wants and how to get there; variété is a music of unrealized possibilities, of open-ended vistas — a music of tomorrow.

MULTINATIONAL GENRE: *as reworked 40 years ago by Serge Gainsbourg, variété ingests parts of musics from just about everywhere.*

In variété, text matters. It tells a story and — as reworked by Jane Birkin, France Gall, and Mylene Farmer — involves other arts. In variété, one may recite a Baudelaire poem, or sing about painting (Gall sings of Cézanne, Farmer of Egon Schiele) and film. Farmer's 1995 hit "Californie" is about roadside billboards and the streaks of jet airplanes taking off from airports.

Variété dominates the tastes of Eastern Europeans; it holds sway in parts of the Arab world and Latin America and almost all of Asia. The biggest star of French variété, Mylene Farmer, has a huge and passionate following just about everywhere except in the US and UK. It seems doubtful that variété will ever become a popular form here in America; still, to ask fans to boycott it because they disagree with France's politics is to ask too much. I treasure the great music that comes my way, just as much as it satisfied me to see our troops, and those of the British, blasting the hell out of Saddam Hussein and his gang of rapists and torturers and bringing — I hope — some freedom to the Iraqi and Kurdish peoples. ■

Echo's funnyman

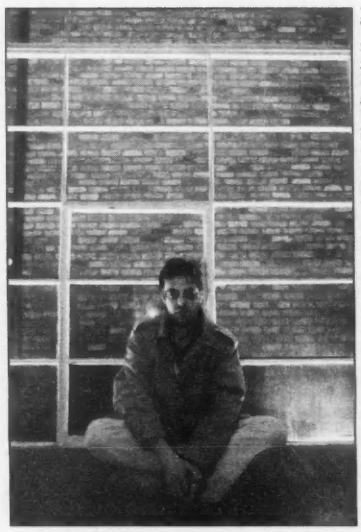
Ian McCulloch leaves his melancholy behind

BY ANNIE ZALESKI

"I'm one-dimensional, but it's a big dimension," Echo & the Bunnymen vocalist Ian McCulloch asserts over the phone from his home town of Liverpool. That may sound brash, but it's in character for the frontman who earned the nickname Mac the Mouth during the Bunnymen's '80s heyday for all manner of outrageous statements about his own talent and the lack thereof in some of his peers. He gets away with it because he's supremely confident, and, well, he's often very funny. During our conversation about his third solo album, *Slideling* (spinART), which he's supporting with a tour that comes to Axis tonight (May 22), he touches on the pope ("Do you think when he goes to the toilet, he levitates?"), jokes about purchasing Coldplay's *Parachutes* (Nettwerk) in the supermarket ("That, three pairs of underpants, a pair of socks, and a bag of potatoes"), and takes a jab at Morrissey. Apparently, Morrissey wanted to interview McCulloch back in 1983, so a meeting was set up. As McCulloch recalls, "He mispronounced 'chasm' with a hard 'ch' sound. Christ knows what he'd make of the word onomatopœia. He'd probably think he was ordering an omelet."

Along with being pegged as something of a loose cannon in the early days, McCulloch was saddled with a reputation as a deeply melancholy young fellow. In large part that had to do with the Bunnymen's brand of neo-psychedelic rock and the paranoid and often morbid tone of the lyrics on early albums like 1980's *Crocodiles* (Sire). As time went on, McCulloch's youthful howl became more of a gloomy croon that fit the orchestral vistas of later albums like 1984's *Ocean Rain* (Sire). Nevertheless, his moodiness was as overplayed back then as it is today. "More than anything, I like making people laugh, which is weird considering that most people think I'm some miserable dude."

The new *Slideling* reflects McCulloch's playful outlook: it's the sunniest album he's made in years. "Love in Veins" balances gleaming guitar chords against a shimmering keyboard melody; "High Wires" is a tunefully Beatle-esque number, and "Stake Your Claim" is lushly synthesized. Even the mid-tempo strummer "Baby Hold On" and the Lou Reedy "Another Train" are carried along by an earnest, hopeful undercurrent. There's a handful of wistful tracks; "Kansas" finds a somewhat distressed McCulloch wondering, "When's someone gonna come and find me?" Overall, however, *Slideling* shows us an artist at peace with his world.



BIG MAC ATTACK: *"More than anything I like making people laugh, which is weird considering that most people think I'm some miserable dude."*

What's more, it has Coldplay vocalist Chris Martin, an avowed Bunnymen fan, adding background vocals and some chipper piano to the title track and to "Arthur." The two met when Coldplay were recording their most recent album, *A Rush of Blood to the Head* (Capitol). McCulloch says he was genuinely amused by Martin's enthusiasm for the Bunnymen. "Chris had been given our box set over the Christmas holiday, so when I popped in to the studio, he was like, 'Mac, Mac! Fantastic! You're the best band ever!' He just kept saying, 'We want this album to be our *Ocean Rain*.' He introduces me to people as 'the man who saved their album.'"

It's clear that McCulloch doesn't mind being courted by the new generation of Brit bands. And he shouldn't — the Bunnymen have never gotten the credit they deserve for what they accomplished on their first three releases, and for the influence those releases have had. But it appears the group will get one more chance: in recognition of the Bunnymen's 25th anniversary, Warner Bros. is planning to remaster and reissue their first five albums. And both a new Bunnymen album and a tour are on the back burner while McCulloch finishes supporting *Slideling*.

So he's brimming with confidence as he contemplates the future, both with the Bunnymen and as a solo artist. "I've never looked back. Most of *Slideling* is about the passing of time, but not just waiting for the ambulance to come. And maybe because I'm back with the Bunnymen, the album also feels more positive to me. Mainly, though, I'm just anxious to get on with the second half of life." ■

Ian McCulloch headlines Axis tonight, May 22. Call (617) 931-2000.

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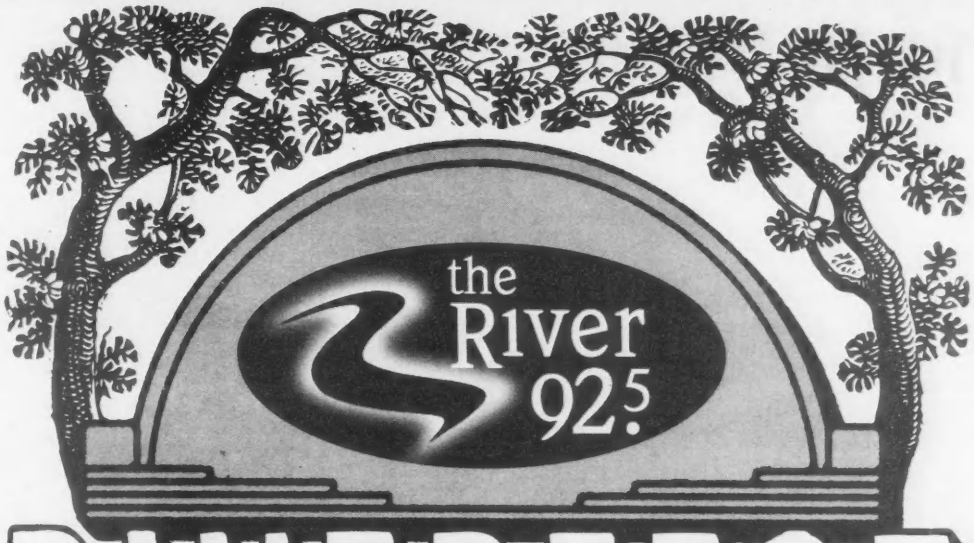

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Mixing it up

Donal Fox's two worlds

GIANT STEPS
by JON GARELICK

From the very beginning of his musical life, the Brookline-born pianist/composer Donal Fox has mixed idioms — the European classical tradition with African-American jazz. A young virtuoso, he studied classical piano and, at home, improvised with his clarinet-playing father and heard the music of classical and jazz greats side by side. At 17, he attended the BSO's Tanglewood Music Center on a scholarship. Studying composition with the likes of Gunther Schuller and T.J. Anderson, he became an accomplished composer as well, winning residencies at Tanglewood and the St. Louis Symphony, a Guggenheim Fellowship, and a commission, *Gone City*, from Boston Ballet.

In the '90s, Fox became more prominent locally as an improvising musician. He performed and recorded in duos with the likes of Oliver Lake, David Murray, and John Stubblefield. These pairings brought out all of Fox's virtues as composer and performer: his compositional awareness of harmonic and textural shapes and possibilities, his classically infused pianist sensitivity to dynamics and to the complete range of the instrument, his virtuoso touch and marksmanship — and that allowed him to create gossamer clouds of harmonic accompaniment or fearlessly stabbed-out single-note exclamations up and down the keyboard. He was by turns lyrical and explosive.

In 2000, Fox began working with one of the most traditional of all jazz ensembles, the piano trio. Here he was able to essay his own compositions as well as use material by Thelonious Monk and J.S. Bach as taking-off points for far-ranging group improvs. If the trio has had any shortcomings, it's that the propulsive rhythms occasionally bury his considerable range as pianist.

Now Fox is taking his small ensemble in another direction, bringing the hot-shot young vibist Stefon Harris in to join him with bassist John Lockwood and drummer Yoron Israel. The group will perform next weekend at the Regattabar and at the Labor Day weekend Tanglewood Jazz Festival.

Like Fox, Harris has a mixed background. He was trained as a classical percussionist at the Eastman School of Music and the Manhattan School of Music — and he has also recorded three highly regarded albums for the prestigious Blue Note jazz label. Fox first heard Harris at the latter's Isabella Stewart Gardner Museum artist-in-residence concert last year. Although originally billed as a soloist, Harris had been stretching out more and more as a composer, and in interviews he's made his compositional ambitions clear. The two talked a bit after the Gardner concert, and Fox sent Harris a copy of his *Gone City* (New World), a collection of Fox originals performed by the composer with various duo partners, including Lake, poet Quincy Troupe, and clarinettist Eric Thomas. It featured improvisations as well as such through-notated pieces as the concert version of the title ballet suite.

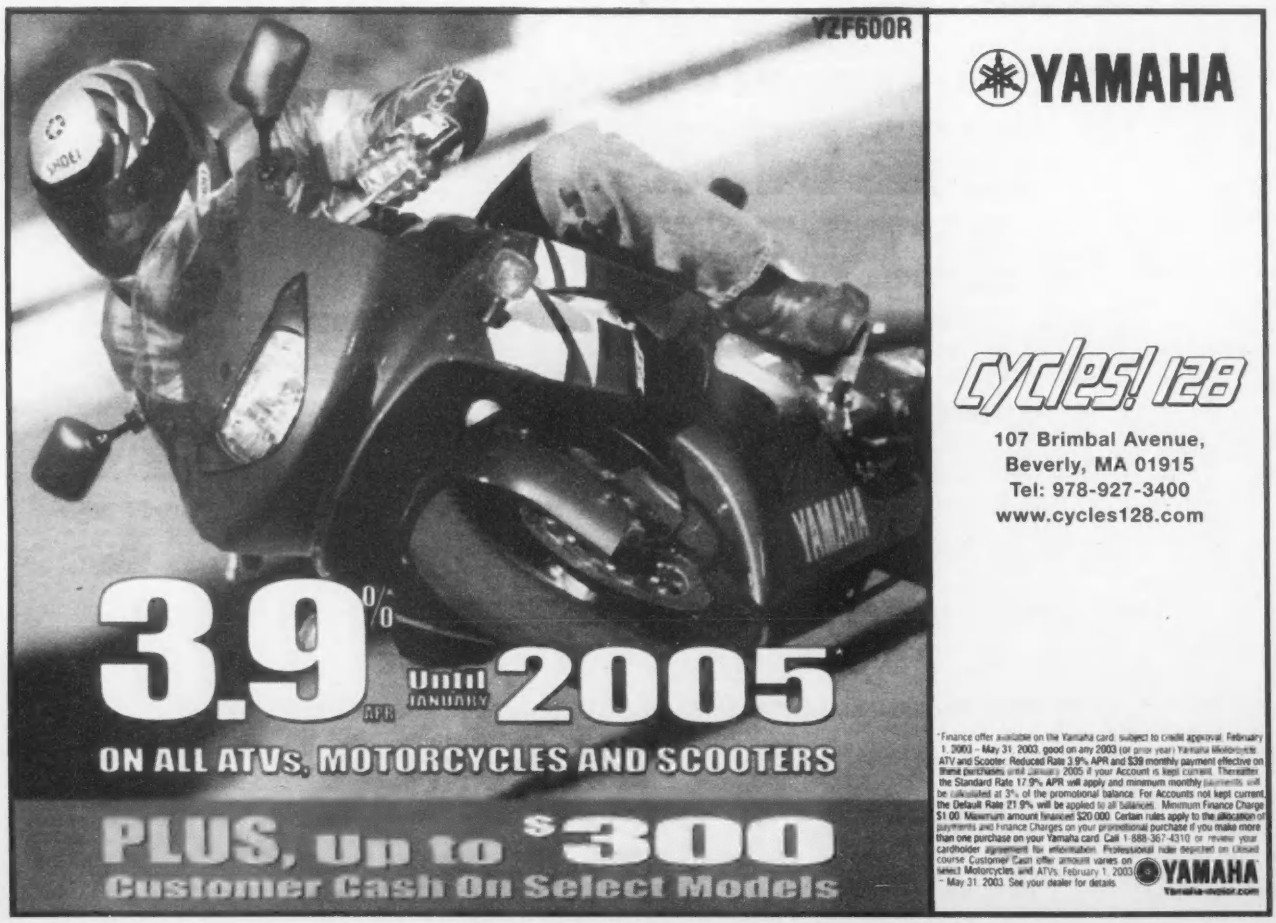
As Fox put it, "I didn't give him just jazz; I gave him my compositional stuff. A week later we talked on the phone, and he said, 'Man, you've listened to a lot of music.' I figured, if he's hip to that, then this is a cat I can really work with — that there were a lot of possibilities." For his part, Harris adds in a separate conversation, "Sometimes pieces that combine both idioms will be too much jazz and not enough classical or too much classical and not enough jazz. But Donal strikes a balance, with a clear understanding of the classical tradition and a real understanding of jazz."

KEYED IN: *Donal Fox is extending his "Blues on Bach" concept with vibist Stefon Harris.*

For the Regattabar gig, Fox is writing new arrangements of previously performed material as well as new pieces. An obvious model from the beginning of his "Blues on Bach" programs has been John Lewis, who wrote Baroque-like themes for the Modern Jazz Quartet with Milt Jackson's vibes in mind. "One thing I thought was missing in the trio was a more polyphonic melodic element," Fox says. He's also looking forward to the varied textures that a new voice will add to the pieces — for example a "highly orchestrated" passage of counterpoint between bass and vibes. "The trick is to have the arrangements but keep the freedom. I like it when people say, 'Jesus, was the bass improvising parts to the Bach you played? That's unbelievable!' Because it comes out naturally."

Fox recalls his first Monk/Bach program at the Regattabar — in the audience were Schuller, FM talk-radio host and jazzhead Christopher Lydon, and the classical pianist Veronica Jochum, who has since played his *Toccata on Bach*. "There were classical people digging what was happening and the jazz people were digging it. It was a nice feeling, building this bridge. That's when I thought that those two worlds really could cohabitate, and not in the Third Stream sense, but coming out of me, because that's where I've been." ■

Donal Fox's trio joined by special guest Stefon Harris plays the Regattabar next Thursday and Friday, May 29 and 30; call (617) 876-7777.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pop

★★★ **Blur, THINK TANK (Virgin).** On their second release since stumbling on a left-field American hit with "Song 2," from an album that found the Britpop pretty boys reinventing themselves as something of a Pavement-inspired guitar-rock band, Blur show no signs of even attempting to revisit the odd mix of influences that inspired 1997's *Blur* (Virgin). Instead, they seem to be following Radiohead down the path toward studio experimentalism and willful obscurity. This from a band of Colchester art-school grads who began their career a dozen years ago by jumping on the tail end of the Stone Roses–fueled neo-psych pop trend (remember "There's No Other Way"?) before delivering the tidy and very British mod-pop masterpiece *Parklife* (EMI) in 1994. Their continuing evolution as songwriters has found singer Damon Albarn and guitarist Graham Coxon displaying an almost Bowie-esque talent as hunters of cool. And if that hasn't always translated to a larger audience in the US, it has at least made Blur one of the more interesting and challenging bands to come out of the '90s Britpop pack.

Think Tank, like 1999's *13* (Virgin), makes few concessions to mainstream accessibility. Whether Albarn and Coxon started with a batch of pop tunes that were later deconstructed (with help on a handful of tracks by William Orbit and Norman "Fatboy Slim" Cook) or the band relied on some kind of random, in-the-studio composition technique is anyone's guess. But the result is a diffuse collection of electro-organic mélanges that rely on everything from droning electronic backdrops and programmed beats to moody, lightly orchestrated numbers that take full advantage of Albarn's continental croon. That would include harshly distorted, hard-driving, punkish salvos with free-form vocals, lo-fi piano ballads, and nearly atonal excursions with free-form sax soloing. Obvious hooks are hard to find, but the band never seem to run out of ideas. And it's those creative sparks, more than anything, that fuel *Think Tank* and keep even the most indulgent episodes on an appealing track.

— Matt Ashare

★★1/2 **Seether, DISCLAIMER (Wind-up).** Last summer, these South African upstarts went where few neo-grunge hitmakers have gone before: OzzFest, a place where Creed and Nickelback are dirty words. On their first album, Seether save most of their animosity for one song, the mosh-friendly outburst "Fuck It." The ugliness doesn't stop there, but the rest of the band's tuneful angst is aimed squarely at the pop charts.

Frontman Shaun Morgan learned everything he knows from Kurt Cobain, and with producer Jay Baumgardner and session drummer Josh Freese working their usual studio magic, the disc's crossover appeal is a given. "And I am aware now of how everything's gonna be fine one day/ Too late, I'm in Hell," grumbles Morgan on "Fine Again," his guitar shifting reliably from a whisper to a scream. On "Driven Under," his brooding takes a turn for the worse when the object of his desire pulls a gun on him. The light at the end of the tunnel is the unplugged ballad "Broken," on which Morgan chooses love over hate and melody over aggression. Like most of their peers, Seether occasionally get bogged down in lethargic tempos, but they've got the hooks and the firepower to compete in the big leagues.

— Sean Richardson

(Seether perform this Sunday, May 25, at the Tweeter Center as part of the River Rave. Call 617-228-6000.)

★★★ **Prick, THE WRECKARD (Lucky Pierre Music).** Prick achieved a certain level of notoriety in the mid '90s when the glammy industrial act inked a deal with Trent Reznor's nothing label. In essence the alter ego of Cleveland's Kevin McMahon, the project toured as the opening act on the 1995 David Bowie/NiN tour and scored a minor alternative-radio hit with the mechanical, bone-crunching "Animal." Creative differences apparently got in the way of McMahon's releasing a follow-up to Prick's homonymous 1995 album on nothing, so last summer he made *The Wreckard* available through his Web site, www.prickmusic.com, and at live shows.

Now the disc is more widely available through McMahon's Lucky Pierre Music, and it's not hard to understand why nothing balked. Like Reznor's ambitiously experimental Nine Inch Nails disc *The Fragile* (nothing/Interscope), *The Wreckard* forgoes radio-friendly industrial rock for severely twisted sonic foundations and a radical cut-and-paste æsthetic. Heavy distortion diffracts any hint of melody in the choruses of "Without It" and "Three Rings"; "Wet Cat" screeches like the subject of its title, and "I Know It's Gonna Hurt" unleashes a pain-inducing blast of lo-fi industrialized punk rock. On the easier-listening side, McMahon balances the noise storms with artfully Bowie-esque pop songs. Indeed, he emulates the Thin White Duke's swaggering vocal affectations with eerie precision on "Into My Arms," crafts Ziggy-style glam riffs on "Actress," and brings to mind *Hunky Dory*–era Bowie on the forlorn piano ballad "Universe."

— Annie Zaleski

(Prick headline next Thursday, May 29, downstairs at the Middle East with Either and White Light Motorcade; call 617-864-EAST.)

★★★ **The Long Winters, WHEN I PRETEND TO FALL (Barsuk).** Perseverance is one quality that Long Winters frontman John Roderick isn't lacking. He could easily have hung it up in '99, when his highly hyped Western State Hurricanes went out with a whimper without releasing a single major recording. Instead, the Seattle-based songwriter took a break from music to do Europe on $5 a day. He returned to record his first Long Winters CD, last year's *The Worst You Can Do Is Harm* (Barsuk), with much encouragement from Harvey Danger's Sean Nelson and Death Cab for Cutie's Chris Walla.

On *When I Pretend To Fall*, he's likewise supported by the cream of the Seattle scene: the more than two dozen guest musicians include Nelson, Walla, Posie Ken Stringfellow, Minus Five leader Scott McCaughey, and R.E.M.'s Peter Buck. Horn charts, string arrangements, and keyboard embellishments abound on heavily orchestrated tracks like the gorgeous yet fierce "Prom Night at Hater High," the wry "Blanket Hog," and the Motownish "Scared Straight." Elsewhere, Roderick sticks to a more traditional rock line-up of guitar/bass/drums, exploring quirky Built To Spill territory on "Shapes" and keeping things simple on "Cinnamon." But in the end *When I Pretend To Fall* is a songwriterly album, and the spare "It'll Be a Breeze," which features little more than guitar and voice, stands out as evidence that with or without grandiose arrangements, Roderick's got the pop chops to let his songs stand on their own.

— Mark Woodlief

(The Long Winters open for Brendan Benson and Jesse Malin Thursday June 5 downstairs at the Middle East; call 617-864-EAST.)

★★★ **Patricia Kaas, PIANO BAR (Columbia).** This, the first (mostly) English-language set from French singer Patricia Kaas, highlights the sharp, sexual smoldering that's made her a big star in Europe over the past decade. What's lacking is Kaas's stridency — the rhythmic aggression and the verbal acerbity of her French-language albums, which feel like a kick in the face on her earlier recordings (all on *Rien ne s'arrête*) of "Mon mec à moi," "Mademoiselle chante le blues," "Quand Jimmy dit," and "Il me dit que je suis belle."

As tiny and almost as birdlike as Edith Piaf, Kaas has proven capable of recapturing Piaf's presence — her alto can ambush the listener ready for the intimacy of cabaret but not for such toughness. Here she sings smoothly and slowly, a moody and relaxing approach that recalls, rather too closely, the work of Sade — indeed, *Piano Bar* was produced by Sade's producer, Robin Millar. The strategy is similar to that of *Le mot de passe*, Kaas's 1999 French-language session, which was produced by the sweet-voiced Pascal Obispo (a big French pop star in his own right) and which, perhaps because it sounds so much like an Obispo CD, failed to revive Kaas's career. On *Piano Bar*, however, most Americans will be hearing her for the first time, and it will help that Sade has kept such a low profile of late. For all the release's minor faults, the restraint of Kaas's performances — particularly on "My Man," "Un homme et une femme," "Les moulins de mon cœur," "Where Do I Begin," and the Jacques Brel classic "If You Go Away" — generates a romantic attraction so intense that only the power of understatement keeps it from devastating everything.

— Michael Freedberg

NICE THOUGHTS: *Blur's* Think Tank, *like 1999's* 13, *makes few concessions to mainstream accessibility, but the band never run out of ideas.*

dance

★★★ **Jaga Jazzist, THE STIX (Ninja Tune).** On their second album, the Norwegian group Jaga Jazzist spend 10 songs and 53 minutes tying fusion, modern jazz, and IDM into a package that triangulates among digital skitter, Scandinavian cool, and prog-rock grandeur. It's ground that's been well trod by groups like Isotope 217 and fellow Europeans like Nils Peter Molvaer, but this 10-piece have their own take on jazzy electronica that's a compelling mix of Mahavishnu Orchestra bluster and Squarepusher skitter. There's a real compositional rigor at the heart of their futurist explorations, from the odd-meter vamps of "Reminders" to the elegant horn harmonies of "Aerial Bright Dark Round." There's also a natural allegiance between the worlds of experimental jazz and techno — a tension between composition and improvisation, an obsession with tone and timbre; and Jaga Jazzist exploit the similarities throughout. The clicking of saxophone pads merges into laptop pitter-patter on "Kitty Wu"; intense drum 'n' bass numbers like "Toxic Dart" play at the edge of chaos. Despite a particular Northern European fussiness — if anything, the album is over-composed — Jaga Jazzist turn out a restless and rigorous brand of laptop jazz that confidently reproduces the man/machine interface.

— Michael Endelman

compilations

★★★ **Gary Lucas, OPERATORS ARE STANDING BY: THE ESSENTIAL GARY LUCAS 1988-1996 (Evolver).** This showcase for the NYC guitarist's writing and riff ripping sprawls from artcore ("They Can't Believe He's Risen Again") to sweet sincerity ("I Want To Play Your Guitar") to acoustic bottleneck blues ("The Nightmare of History"). It's evidence that Lucas, despite his past work with Captain Beefheart, Jeff Buckley, and Joan Osborne, is nobody's sideman. It's also proof that he's got a sense of humor. He introduces a pure-toned live take on blues legend Freddie King's epic instrumental "The Stumble" with "Volga Boatmen" and fashions his satire of America's brass-buttoned leadership, "Poison I.V. League," after one of Zappa's Ike Willis–era prog-rock commentaries. There are also a few collaborations with guitarist Brit roots-rocker Jon Langford, who whoops his way through the vocals of "Don't Let the Bastards Wear You Down" and the protest number "It's Happening Again."

Lucas isn't much of a singer himself, as the two tracks he warbles demonstrate. But his playing speaks volumes, whether through a calming sea of loops and delayed tones, raw distortion, or his speedy and elegant slide playing. There's a killer version of Pink Floyd's "Astronomy Domine," where Lucas builds a wall of feedback and then whomps on his whammy pedal, splitting the difference between Syd Barrett and Jimi Hendrix. And "Theme from *Eastenders*," a previously unreleased number, plays canny games with vibrato and intonation to make his guitar's sound — which is always big and focused — shimmy. Overall, this is a very good introduction to the solo work of this underrated player and songwriter.

— Ted Drozdowski

SMOOTH OPERATOR: *France's Patricia Kaas has proven capable of recapturing Edith Piaf's presence.*

television

THURSDAY

3:00 (44) Masterpiece Theatre: *White Teeth: The Trouble with Millat* and *The Return of Magid*. Repeated from last week. The unwelcome conclusion of this adaptation of Zadie Smith's peculiar novel about multi-cultural Londoners careering into the end of the century. To be repeated on Friday at midnight and on Saturday at 1:30 a.m. on Channel 2. (Until 5 p.m.)

8:00 (2) Warrior Challenge: *Vikings*. Repeated from last week. Marines and cops play at being Nordic invaders. (Until 9 p.m.)

8:00 (5) Basketball. The Detroit Pistons versus the New Jersey Nets in NBA Eastern Conference final game #3.

8:00 (25) Summer Music Mania. A concert and bikini contest spanning the music spectrum from Alice Cooper to Smash Mouth to Ziggy Marley to Kelly Clarkson (from *American Idol*, whose Justin Guarini helps host). Alice Cooper will *not* participate in the bikini contest. (Until 10 p.m.)

9:00 (2) Frontline/World. The return of the news magazine that brings US audiences reports from places US news outlets ignore. Good idea, but it suffers from a lack of advance publicity. (Until 10 p.m.)

9:00 (44) Mystery: *Murder Rooms: The Dark Origins of Sherlock Holmes*. Ian Richardson and Robin Laing play Dr. Joseph Bell and Arthur Conan Doyle (the inspiration for Holmes and — sort of — Watson) in this grim tale of serial murder in 1870s Edinburgh. To be repeated at midnight on Channel 2. (Until 11 p.m.)

FRIDAY

9:00 (2) Now with Bill Moyers. Seldom a disappointment — despite our lack of advance info. Support Bill. (Until 10 p.m.)

Midnight (2) Masterpiece Theatre: *White Teeth: The Trouble with Millat* and *The Return of Magid*. Repeated from Thursday at 3 p.m.

SATURDAY

Noon (44) Becoming American: The Chinese Experience: *Gold Mountain Dreams, Between Two Worlds*, and *No Turning Back*. The entire series aired in one-hour installments alternating with half-hour vignettes about the Chinese-American culture clash (*Personal Journeys*). Part one looks at the Chinese role in building the American railroads. The second edition (starting at 2 p.m.) examines the Exclusion Act of 1882 (which stopped immigration from China) and its violent aftermath. And the final installment (starting at 4 p.m.) looks at Chinese-Americans in World War II and the consequences of the 1965 Immigration Reform Act. (Until 6 p.m.)

1:00 (25) Baseball. The Sox versus the Cleveland Indians.

4:00 (5) Basketball. The Los Angeles Sparks versus the Connecticut Sun in WNBA play.

6:30 (44) Toyo Miyatake: Infinite Shades of Gray. Profiling the Japanese-American photographer who first documented life inside the Japanese-American internment camps during World War II. (Until 7 p.m.)

8:00 (5) Anna and the King (movie). Chow Yun-fat and Jodie Foster team up in this 1999 adaptation of the memoir that inspired *The King and I*. Foster plays Anna Leonowens, a teacher sent to Siam to bring the locals into the 19th century. (Until 11 p.m.)

8:00 (7) Indiana Jones and the Last Crusade (movie). Sean Connery joins Harrison Ford for this most-fun Jones episode from Steven Spielberg. The story's holy grail is . . . well, the Holy Grail. River Phoenix plays Indiana as a lad. (Until 11 p.m.)

Midnight (2) Austin City Limits. Featuring music from Steve Earle and Kasey Chambers. (Until 1 a.m.)

1:30 a.m. (2) Masterpiece Theatre: *White Teeth: The Trouble with Millat* and *The Return of Magid*. Repeated from Thursday at 3 p.m.

SUNDAY

11:00 a.m. (5) The Indianapolis 500. Round and round and round and round. (Until 3:30 p.m.)

7:00 (5) Toy Story (movie). The original adventures of Woody and Buzz, featuring total computer animation and the voices of Tom Hanks and Tim Allen. From 1995, and it never gets old. (Until 9 p.m.)

7:00 (7) 100 Years of Hope and Humor. A repeat airing of last April's tribute to Bob Hope, who actually does turn 100 this week. Lots of old clips — from back when he was funny and then when he wasn't. (Until 9 p.m.)

8:00 (2) National Memorial Day Concert. A typically odd collection of performers — Charles Durning, Ruby Dee, Renée Fleming, and Tony Randall — celebrate our war dead (including the recent additions) with the National Symphony Orchestra from Washington, DC. Ossie Davis hosts. To be repeated at midnight and 3 a.m. on Channel 44. (Until 9:30 p.m.)

8:00 (44) Notorious (movie). Cary Grant and Ingrid Bergman chase Nazi Claude Rains around South America in this 1946 Hitchcock film. (Until 9:45 p.m.)

9:00 (4) Message in a Bottle (movie). Truly unbearable 1999 romantic yarn about a widower coming out of his shell. With Kevin Costner, Paul Newman, and Robin Wright Penn. (Until 11 p.m.)

9:30 (2) Masterpiece Theatre: *Lucky Jim*. It's nice to see *Ballykissangel*'s Stephen Tompkinson in a new setting, but this adaptation of a Kingsley Amis satire about college life in the early '50s is transparent and tedious. Perhaps it spoke to the people who lived it, but most of them have now departed this earth. (Until 11:30 p.m.)

9:45 (44) Spellbound (movie). Ingrid Bergman plays shrink to Gregory Peck as he delves into his past to discover why he's afraid of stripes. (Until midnight.)

hot dots

BY CLIF GARBODEN

MONDAY

7:30 (5) This Amazing House. A series in which rich people get to show off their digs. Tonight, we're promised a house tour from a "Rhode Island power couple" (you hate them already, don't you?), who take us around their modern "Tuscan villa." (Until 8 p.m.)

8:00 (7) The Making of Fear Factor. Behind the scenes of NBC's most disgusting contest show. Learn how *FF* interns are dispatched to collect rancid sheep brains. See network lawyers encouraging contestants to sign their lives away. (Until 8:30 p.m.)

8:00 (44) Globe Trekker: *Cuba and Haiti*. Trekker Ian Wright rumbas around Havana's street markets and the Bay of Pigs before joining the rodeo in Camaguey. Then it's off to Port-au-Prince and the rest of benighted little Haiti for a little Rara band action and, of course, some voodoo. (Until 9 p.m.)

9:00 (2) Ken Burns's American Stories: *The Congress*. The line for this is, we "explore the history and promise of the United States Congress." As far as we can see, Congress promises to allow a confederation of moguls and nitwits to destroy the Constitution. But that's probably not what Burns or his corporate underwriters had in mind. To be repeated at 1 and 4 a.m. (Until 10:30 p.m.)

9:00 (44) Indie Select: *A Brief Flight: Hazel Ying Lee and the Women Who Flew Pursuit*. Determined to leave no accomplishment unrecognized, this film focuses on the first Chinese-American woman pilot. Credit where credit is due and all that, but when it comes to topics, we're approaching self-parody here. (Until 10 p.m.)

10:00 (44) Indie Select: *Beyond Barbed Wire*. A tribute to the segregated Japanese-American combat units that fought (for us) in World War II. (Until 11 p.m.)

10:30 (2) Great Museums: *The George Eastman House*. Been there. The grounds are remarkable; there's less photography than you'd expect; the Kodak memorabilia are wonderful; and, to judge by the décor, George Eastman was one odd dude. (Until 11 p.m.)

TUESDAY

7:30 (2) La Plaza: *Music from the Archives: Danilo Pérez in Concert*. Afro-Latin jazz on Pérez's piano. (Until 8 p.m.)

8:00 (2) Nova: *Mountain of Ice*. A trip to Antarctica to scale that continent's highest peak, something called the Vinson Massif. The assault team includes *Into this Author* Jon Krakauer. (Until 9 p.m.)

8:00 (44) Gormenghast. This is some sort of super-nerd fantasy/gothic/intrigue that makes no sense to the uninitiated. Which is most of us. Very, very hard to watch, despite the involvement of Ian Richardson, Stephen Fry, Christopher Lee, and Rhys Meyers. Shown in its entirety. (Until midnight.)

9:00 (2) Warrior Challenge: *Gladiators*. This week, we have a bunch of Royal Marines going to combat school with Kirk Douglas and Russell Crowe and then meeting up in the arena. To be repeated at 5 a.m. and on Thursday at 8 p.m. (Until 10 p.m.)

WEDNESDAY

8:00 (2) Berga: Soldiers of Another War. The last film made by the late Charles Guggenheim tells how 300 Americans captured in the Battle of the Bulge were shipped off to Nazi concentration camps because they were (or looked) Jewish. Guggenheim would have been among them but for an illness he'd contracted before his unit left for the front. (Tamara Wieder's interview with Guggenheim's daughter Grace is in News & Features.) To be repeated at midnight. (Until 9:30 p.m.)

8:00 (54) Running Mate. A film by Theodore Bogosian featuring old clips of and interviews with Jack Kemp, Al Gore, Bob Dole, Dan Quayle, Walter Mondale, Geraldine Ferarro, and Jimmy Carter. The subject is the evolving role of the vice-presidency. Although "devolving" might be a better term given our current veep. (Until 9 p.m.)

9:00 (44) West Point. Recapping the 200-year history of teaching the art of killing on the Hudson. (Until 11 p.m.)

9:30 (2) American Masters: *Robert Capa: In Love and War*. Not sure where the love comes into it. A career bio of war-documentary photographer Capa, a Hungarian expat who shot the Spanish Civil War and actually parachuted into the Rhine Valley on D-Day. He was killed in 1954 with the French in Indochina. To be repeated at 1:30 a.m. (Until 11 p.m.)

THURSDAY

7:30 (2) Basic Black: *Forgotten Warriors*. Recollections of an all-African-American unit fighting the Korean War. (This was an Emmy-winning edition of *Basic Black*.) (Until 8 p.m.)

8:00 (2) Warrior Challenge: *Gladiators*. Repeated from Tuesday at 9 p.m.

8:00 (5) Alien: Resurrection (movie). Two centuries after Sigourney Weaver fought off the alien, the big ugly bitch is back — the alien, that is. Sigourney's back as well, resurrected as a clone because she's the alien-killer expert. Winona Ryder helps out. (Until 10 p.m.)

8:00 (25) Stupid Behavior Caught on Tape. We thought Fox News was on at 10 p.m. (Until 8:30 p.m.)

9:00 (44) Mystery: *The Wyvern Mystery*, parts one and two. One of the seminal (1869) gothic horror tales from the pen of J. Sheridan Le Fanu. The *Mystery* Web site describes the plot thus: "A beautiful young woman elopes with the son of her repulsive guardian and finds herself in a country house terrorized by an evil presence. Then things grow worse." Starring Derek Jacobi and Naomi Watts. (Until 11 p.m.)

The 525th line. Following up on our recent congrats to WGBH for fielding so many New England Emmy nominations, we now tip our critical hat to the station for winning 19 NE Emmys (more than any other single outlet). Counted among the wins was a special Governor's Award to *Frontline* producer David Fanning, eight statues to *Greater Boston Arts* (get out your checkbooks; funding has been slashed), and three to *Greater Boston* (including . . . one . . . for . . . correspon . . . dent . . . Chuck . . . Krae-mer . . . for . . . fin . . . i-shing . . . a . . . sun . . . ten-ce). *La Plaza* got prizes for lighting, music, and editing. And there were more. Nice work. Likewise, a second happy nod in the direction of *Greater Boston Arts*, which won four prizes in the 2003 WorldFest-Houston Awards, a contest honoring the best in indie film and video productions.

mfa BOSTON

film at the mfa

MAY 23 -30

FILMS BY NICOLAS PHILIBERT

To Be and To Have
Sat., May 24, at 10:30 am
Sun., May 25, at 1:30 pm
Wed., May 28, at 6 pm
A year at a rural French schoolhouse.

TEENAGE FILMMAKING

Chain Camera
Fri., May 23, at 8 pm
Sat., May 24, at 12:25 pm
Sun., May 25, at 3:45 pm
Wed., May 28, at 8 pm
LA teens document their lives.

FILMS BY VERA CHYTILOVÁ

Fruit of Paradise
Fri., May 23, at 6 pm
Sat., May 24, at 2:10 pm
Allegorical story of a girl's attraction to a killer.

Prefab Story
Sat., May 24, at 3:50 pm
Cross-section of society in apt complex.

Wolf Chalet
Thurs., May 29, at 6 pm
10 teens trapped in a ski resort.

Daisies
May 25

Ceiling and Daisies
Sun., May 25, at 11 am
A woman quits med school & 2 girls play pranks.

MATTHEW BARNEY'S CREMASTER CYCLE

Cremaster 3
Fri., May 30, at 6:30 pm
Stunning combination of NYC landmarks, Masonry, and Irish fable.

BJFF ENCORES

Unfair Competition
Thurs., May 29, at 8 pm
2 rival tailors' lives are intertwined in 1930s Rome.

For more info, call 617-369-3770 or visit www.mfa.org/film

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film listings

Unless otherwise noted, all film listings this week are for Friday May 23 through Thursday May 29. Times often change with little notice, so please call the theater before heading out; that's especially important this week, since the holiday and the storm delayed some booking decisions. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-5801), 175 Tremont St.
Bruce Almighty: 11:15 a.m., 12:15, 1:15, 1:45, 2:15, 2:45, 3:35, 4:15, 4:45, 5:15, 6:15, 6:45, 7:15, 7:45, 8:35, 9:15, 9:45, 10:15, 11:05, Fri.-Sat., midnight
The In-Laws: 11:10 a.m., 1:50, 4:40, 7:25, 9:50, Fri.-Sat., 12:05 a.m.
Anger Management: 11:35 a.m., 5:20, 10:55
Daddy Day Care: 11:25 a.m., 12:25, 2:05, 3:05, 4:35, 5:35, 7:10, 8:10, 9:40, 10:25
Down with Love: 11:20 a.m., 12:20, 2:10, 3:10, 4:50, 5:50, 7:40, 8:25, 10:10, 11
Identity: 12:40, 3:20, 6:40, 9:10, Fri.-Sat., 11:20
The Matrix Reloaded: 11 a.m., 11:30 a.m., noon, 12:30, 1, 1:30, 2, 2:30, 3, 3:30, 4, 4:30, 5, 5:30, 6, 6:30, 7, 7:30, 8, 8:30, 9, 9:30, 10, 10:30, 11, Fri.-Sat., 11:30
X2: X-Men United: 11:40 a.m., 12:10, 1:55, 2:40, 3:15, 5:40, 6:20, 7:50, 8:45, 9:35, Fri.-Sat., 11:45

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
No shows before noon on Sun.
Bend It like Beckham: 10:35 a.m., 11:30 a.m., 1:10, 2:15, 4, 5:15, 6:45, 8, 9:40
Better Luck Tomorrow: 7, 9:20
Chicago: 10:40 a.m., 1:20, 3:55, 7:10, 9:15
City of Ghosts: 6:40, 9:25
Confidence: 11:15 a.m., 1:45, 4:15, 6:55, 9:45
The Dancer Upstairs: 11:50 a.m., 3, 6:35, 9:30
Holes: 10:30 a.m., 1:30, 4:10
L'homme du train/The Man on the Train: 10:50 a.m., 1:15, 3:50, 6:30, 9:10
The Lizzie McGuire Movie: noon, 2:30, 5, 7:30, 9:55
A Mighty Wind: 11 a.m., 1:40, 4:20, 6:50, 9:35
Pokémon Heroes: 10:45 a.m., 12:45, 2:45, 4:45
The Shape of Things: 11:10 a.m., 4:05, 9:50, Fri.-Mon., Thurs., 1:35, 7:20
What a Girl Wants: Tues.-Wed., 1:35, 7:20

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
Bruce Almighty: 11:45 a.m., 12:30, 1:15, 2:15, 3, 3:45, 4:45, 5:30, 6:30, 7:15, 8, 9, 9:40, 10:45, Fri.-Sat., 11:30, midnight
The In-Laws: noon, 2:30, 5, 7:30, 10:15
Anger Management: 12:10, 5:40, 10:40
Daddy Day Care: 11:40 a.m., 2:20, 5:10, 7:50, 10:20
Down with Love: 11:50 a.m., 2:40, 5:15, 8:10, 10:50
Identity: 3:15, 8:15
The Matrix Reloaded: 11:30 a.m., 12:15, 1, 2:45, 3:30, 4:15, 6:15, 7, 7:45, 9:45, 10:30, Fri.-Sat., 11:15, 11:45, Sun.-Thurs., 11
A Mighty Wind: 1:10, 4:20, 7:10, 9:30
X2: X-Men United: 12:45, 1:30, 3:50, 4:30, 6:45, 7:40, 10, 11

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Coral Reef Adventure: 6, Sat.-Thurs., 10 a.m., Sat.-Mon., Wed.-Thurs., 3
Everest: Thurs., 7
Lewis & Clark: Great Journey West: Fri.-Mon., Wed.-Thurs., 1
Pulse: Sat.-Mon., 11 a.m., Sat.-Wed., 4, 7, Sat.-Sun., Thurs., 9
Top Speed: 2, 8, Fri.-Mon., 5, Fri.-Sat., 10

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (617-973-5206), Central Wharf, Boston. Tickets $8, $6 for ages 3-11 and seniors.
Cirque du Soleil: Journey of Man: 6:45
Ghosts of the Abyss: 11 a.m., 1:15, 4:30, 7:45, 9, Fri.-Sat., 10:15
Into the Deep: 2:30
Lost Worlds: Life in the Balance: Fri., Mon.-Thurs., 10 a.m.
Ocean Wonderland: 12:15, 3:30, 5:45, Sat.-Sun., 10 a.m.

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
The In-Laws: 1:10, 4:10, 7:10, Fri.-Sun., 9:50, Mon.-Thurs., 9:30
Down with Love: 1:20, 1:50, 4:20, 4:50, 7:20, 7:50, Fri.-Sun., 9:55, 10:15, Mon.-Thurs., 9:40, 10
Identity: Fri.-Sun., 10:10, Mon.-Thurs., 9:50
The Lizzie McGuire Movie: 1:40, 4:40, 7:40
X2: X-Men United: 1, 4, 7, Fri.-Sun., 10, Mon.-Thurs., 9:45

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times
Bruce Almighty
Daddy Day Care
The Matrix Reloaded
The Italian Job: sneak preview Sat.

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Bend It like Beckham: 5:10, 10, Fri.-Mon., 2:30, Fri.-Tues., Thurs., 7:40, Sat.-Mon., noon
Love and Diane: 4:15, 7:15, Sat.-Sun., 1:15
Le peuple migrateur/Winged Migration: 2:45, 5, 7:15, 9:30, Sat.-Mon., 12:30
The Other Network 1: Fri., midnight, Sat.-Mon., 10
The Other Network 2: Fri.-Sun., Tues.-Thurs., 10, Sat., midnight
Transformers the Movie: Fri., midnight
Donnie Darko: Sat., midnight
Spike and Mike's Sick & Twisted Festival of Animation: Fri.-Sat., midnight
Tribute to Stan Brakhage: Wed., 7:30

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
The Godfather: Fri., 5, Fri.-Sun., 8:30, Sun., 1
The Godfather, Part II: Sat., noon, 4, 8, Sun., 4:30
Goldfinger: Mon., 2:15, 7:15
For Your Eyes Only: Mon., 4:45, 9:45
Running Fence and **Christo in Paris:** Tues., 4:30, 7, 9:30
The Trials of Henry Kissinger: Wed., 3:30, 7:30
Power and Terror: Noam Chomsky in Our Times: Wed., 5:30, 9:30
Camille Claudel: Thurs., 7
La femme Nikita: Thurs., 4:30, 10

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
Bruce Almighty: 11:10 a.m., 12:45, 1:55, 3:40, 4:30, 6:15, 7:10, 9, 9:50
The In-Laws: 11:20 a.m., 1:50, 4:15, 6:50, 9:20
Daddy Day Care: 11 a.m., noon, 2:25, 4:50, 7:15, 9:45
Holes: 11:45 a.m., 2:40
Identity: 5:30, 7:40, 9:55
The Lizzie McGuire Movie: 12:10, 2:45, 5, 7:20, 9:40
The Matrix Reloaded: 11:30 a.m., 12:15, 1:20, 2:35, 3:20, 4:25, 5:40, 6:25, 7:30, 8:45, 9:30
X2: X-Men United: 12:25, 3:30, 6:35, 9:35

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
Blue Car: 1, 3:45, 7, 9:30, Sat., 11:45
Confidence: 12:45, 3:30, 7:15, 9:45
Down with Love: 12:15, 1:15, 3, 4, 6:30, 9, 10, Fri., Sun.-Thurs., 7:30, Sat., 11:30
The Shape of Things: 12:30, 3:15, 5:45, 9:15
The Rocky Horror Picture Show: Sat., midnight
The Italian Job: sneak preview Sat., 7:30

■ **KENDALL SQUARE CINEMA** (617-494-9800), One Kendall Sq.
L'auberge espagnole/Euro Pudding: Fri., Tues.-Thurs., 1:35, 4:10, 7, 9:40
A Decade Under the Influence: 2:35, 5, 7:30, 9:50, Sat.-Mon., 12:20
Bend It like Beckham: 1:45, 4:30, 7:10, 9:45, Sat.-Mon., 11:20 a.m.
The Dancer Upstairs: 2:45, 6:35, 9:30, Sat.-Mon., 11:50 a.m.
L'homme du train/The Man on the Train: 2:25, 5:05, 7:25, 9:35, Sat.-Mon., 12:10
A Mighty Wind: 2:15, 4:50, 7:40, 10, Sat.-Mon., noon
Owning Mahowny: 9:55, Fri., Tues.-Thurs., 12:15
Le peuple migrateur/Winged Migration: 1:55, 4:20, 6:55, 9:15, Sat.-Mon., 11:30 a.m.
Raising Victor Vargas: 2:05, 4:35, 9:55, Fri.-Tues., Thurs., 7:15, Sat.-Mon., 11:40 a.m.
Nirgendwo in Afrika/Nowhere in Africa: Mon.-Thurs., 2:45, 6:30

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
Adaptation: 4:55, 7:20, 9:40
Anger Management: 1:30, 3:35, 5:40, 7:45, 9:50, Sat.-Mon., 11:25 a.m.
Chicago: 2:30, 5, 7:30, 9:55, Sat.-Mon., noon
The Good Thief: 2:35, 5:05, 7:35, 10:05, Sat.-Mon., 12:05
The Lord of the Rings: The Two Towers: 1:05, 4:30
The Pianist: 1, 4, 6:50, 9:35
Piglet's Big Movie: 1:20, 3:10, Sat.-Mon., 11:30 a.m.
The Quiet American: 7:50, 10

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
Bringing Down the House: Fri.-Sat., Mon., 5:30, 8, Sat., 2
Lawless Heart: Tues.-Thurs., 5:30, 8, Wed., 2

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
Bruce Almighty: 11:30 a.m., 12:30, 2, 3, 4:30, 5:30, 7:05, 8:05, 9:45, 10:30
The In-Laws: 11:30 a.m., 2, 4:40, 7:20, 10
Anger Management: 9:50
Daddy Day Care: noon, 1, 2:15, 3:25, 4:50, 5:50, 7:15, 9:45
Down with Love: noon, 2:30, 5:10, 7:50, 10:20
Identity: 8:15, 10:30
The Lizzie McGuire Movie: 1:10, 3:25, 5:30, 7:40
The Matrix Reloaded: 11:30 a.m., 12:15, 2:45, 3:30, 6:15, 7, 9:45, 10:30
X2: X-Men United: 12:30, 3:30, 7, 10

■ **BURLINGTON**, AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Bruce Almighty: noon, 1:30, 2:45, 4, 5:15, 7, 7:45, 9:30, 10:10
The In-Laws: 12:20, 2:50, 5:20, 7:50, 10:05
Anger Management: 7:25, 9:55
Daddy Day Care: 12:15, 2:50, 5:10, 7:30, 9:45
Down with Love: 1:20, 4:20, 7:20, 9:50
Holes: 12:20, 3:50
Identity: 9:30
The Lizzie McGuire Movie: 12:10, 2:30, 4:50, 7:10
The Matrix Reloaded: 12:15, 1:15, 3:20, 4:15, 6:30, 7:15, 9:30, 10:15
X2: X-Men United: 1, 4, 7:05, 10:10

■ **DANVERS**, Liberty Tree Mall, Loews Theatres (978-750-9019), 100 Independence Way
Bruce Almighty: 10:45 a.m., 11:15 a.m., 11:45, 12:15, 1:30, 2, 2:30, 3, 4, 4:30, 5, 5:45, 6:45, 7:15, 7:45, 8:15, 9:30, 10, 10:30, 11, Fri.-Sun., midnight
The In-Laws: 11:20 a.m., 1:55, 4:35, 7:10, 9:40, Fri.-Sun., 12:10 a.m.
Anger Management: 12:45, 3:25, Fri., Sun.-Thurs., 6:10, 9:10, Sat., 9:50
Daddy Day Care: 10:55 a.m., 11:40 a.m., 12:20, 1:20, 2:10, 2:50, 3:50, 4:40, 5:20, 6:15, 7:05, 8:30, 9:25, 10:50
Down with Love: 12:50, 3:35, 6:25, 7:25, 9:05, 10:05, Fri.-Sun., 11:30
Holes: 1:15, 4:05
Identity: 12:40, 3:05, 5:40, 8:10, 10:35
The Lizzie McGuire Movie: 11:25 a.m., 1:50, 4:20, 6:40, 9
The Matrix Reloaded: 11 a.m., 11:30 a.m., noon, 12:30, 1, 2:15, 2:45, 3:15, 3:45, 4:15, 5:30, 6:05, 6:30, 7, 7:30, 8, 8:45, 9:15, 9:45, 10:15, 10:45, 11:15, Fri.-Sun., 11:45
Pokémon Heroes: 11:10 a.m., 1:10, 3:10, 5:15
X-2: X-Men United: 1:40, 4:50, 6:50, 7:50, 9:50, 10:55
The Italian Job: sneak preview Sat., 7:30

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Bend It like Beckham: 4:30, 7, 9:20, Sat.-Sun., Wed., 2:15
A Mighty Wind: 5, 7:10, 9:15, Sat.-Sun., Wed., 12:30, 2:30
Piglet's Big Movie: Sat.-Sun., Wed., 12:30

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times
Bruce Almighty
The In-Laws
Daddy Day Care
Holes
Identity
The Matrix Reloaded
The Lizzie McGuire Movie
X2: X-Men United
The Italian Job: sneak preview Sat.

■ **FRAMINGHAM**, AMC XV (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
Please call for bookings and times

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
A Mighty Wind: 7:15, 9:15, Sat.-Sun., Mon., 2:30, 4:45

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Please call for bookings and times
Bend It like Beckham
Nirgendwo in Afrika/Nowhere in Africa

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Bruce Almighty: Fri.-Sun., 7:10; Fri.-Sat., 9:20; Sat.-Sun., 1, 3:15; Mon.-Thurs., 7:15
Daddy Day Care: Fri.-Sun., 7:20; Fri.-Sat., 9:30; Sat.-Sun., 1:15, 3:30; Mon.-Thurs., 7:30
The Matrix Reloaded: 7; Fri.-Sat., 9:40; Sat.-Sun., 12:45, 3:45

■ **NATICK**, Loews Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Daddy Day Care: 12:40, 1:20, 2:10, 3, 3:45, 4:30, 5:15, 6:15, 7, 7:45, 8:30, 9:15, 9:55
Down with Love: 1, 2, 3:30, 4:45, 6:30, 7:30, 9, 10:05
Phone Booth: 8, 10:15
Pokémon Heroes: 12:30, 2:20, 4, 5:45

■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
Chihwaseon: Fri., 6:15, 8:45
The Shape of Things: Sat., 4:25, 6:35, 8:45, Sun., 5:20, Sun.-Thurs., 7:30

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
Bend It like Beckham: 10:50 a.m., 12:30, 1:35, 4:10, 5:40, 6:40, 8:10, 9:15
Chicago: 11 a.m., 1:50, 4:20, 6:55, 9:10
Holes: 11:10 a.m., 1:50
The Man Without a Past: 2, 6:45
A Mighty Wind: 11:15 a.m., 1:45, 4:30, 6:50, 9:15
The Pianist: 4:40, 7:40
Piglet's Big Movie: 10:50 a.m.
Pokémon Heroes: 10:50 a.m., 12:20
The Quiet American: 4:25, 9
Shanghai Ghetto: 3:15

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times
Bruce Almighty
The In-Laws
Anger Management
Daddy Day Care
Identity
The Lizzie McGuire Movie
The Matrix Reloaded
Phone Booth
Pokémon Heroes
X2: X-Men United
The Italian Job: sneak preview Sat.

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times
Bruce Almighty
The In-Laws
Anger Management
Down with Love
Holes
Identity
The Lizzie McGuire Movie
The Matrix Reloaded
Pokémon Heroes
The Wild Thornberrys Movie
X2: X-Men United
The Italian Job: sneak preview Sat.

■ **SALEM**, Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
Bruce Almighty: 12:45, 3, 5:15, 7:30, 9:50
Identity: 9:10
The Lizzie McGuire Movie: 1, 3, 5, 7:10
The Matrix Reloaded: 12:30, 3:30, 6:45, 9:45

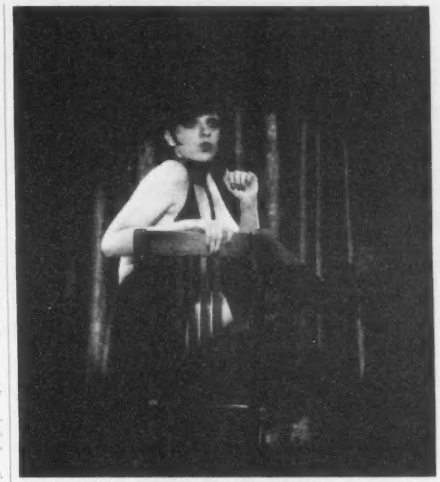
■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Bruce Almighty: 11:40 a.m., 1, 2:20, 3:40, 4:50, 5:20, 7:10, 9:20, 10:10
The In-Laws: 11:30 a.m., 1:50, 4:10, 6:40, 9:10
Daddy Day Care: 12:10, 1:10, 2:40, 3:50, 5, 7:40, 9:50
Down with Love: 12:20, 3:20, 7, 10
Holes: 11:50 a.m., 3:30
Identity: 6:50, 9:30
The Lizzie McGuire Movie: 12:30, 4:40, 7:15, 9:45
The Matrix Reloaded: 11:20 a.m., noon, 12:50, 2:30, 3:10, 4, 5:40, 6:30, 7:20, 9, 9:40, 10:20
X2: X-Men United: 12:40, 4:20, 6:15, 9:15, Fri.-Sun.-Thurs., 7:30, 10:30
The Italian Job: sneak preview Sat., 7:30

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Anger Management: 1:30, 3:35, 5:40, 7:45, 10:05, Sat.-Mon., 11:25 a.m.
Bowling for Columbine: 2:05, 4:35, 7:15, 9:55, Sat.-Mon., 11:50 a.m.
Chicago: 2:15, 4:40, 7:20, 10, Sat.-Mon., noon
The Good Thief: 2:20, 4:45, 7:30, 9:45, Sat.-Mon., 12:05
The Lord of the Rings: The Two Towers: 1, 4:15
Old School: 7:50, 10:10

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
The Dancer Upstairs: 5:05, 8:10, Fri.-Mon., 1:50
L'homme du train/The Man on the Train: 4:45, 6:55, 9:20, Fri.-Mon., 2:20
Nirgendwo in Afrika/Nowhere in Africa: 4:55, 8, Fri.-Mon., 1:30
Owning Mahowny: 4:15, 6:45, 9:10, Fri.-Mon., 1:40
Le peuple migrateur/Winged Migration: 4:35, 7, 9:15, Fri.-Mon., 2
Raising Victor Vargas: 4:25, 6:50, 9:05, Fri.-Mon., 2:10

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
The In-Laws: 7, 9:10, Sat.-Sun., Mon., 2, 4:20
Down with Love: 7:10, 9:20, Sat.-Sun., Mon., 2:15, 4:40

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times
Bruce Almighty
The In-Laws
Bend It like Beckham
Confidence
Daddy Day Care
Holes
Identity
The Lizzie McGuire Movie
The Matrix Reloaded
X2: X-Men United



DON'T SIT ALONE IN YOUR ROOM I: *Liza Minnelli listens to the music play in* Cabaret, *at the Harvard Film Archive Saturday and Wednesday.*

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Unless otherwise noted, all films screen in Rabb Lecture Hall and admission is free.
— "IberoAmerican Film Festival": **Manuela Saenz** (2000), directed by Diego Risquez, screens Tues., 6. **De ida y vuelta/To and Fro** (2000), directed by Salvador Aguirre, screens Thurs., 6.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "Once upon a Time in India: Images of the Colonial Era": **Lagaan** (2001), directed by Ashutosh Gowariker, screens Fri., 7.
— "Directors in Focus: Fosse!": **Cabaret** (1972) screens Sat., Wed., 7. **Lenny** (1974) screens Sat., 9:15, Tues., 7. **All That Jazz** (1979) screens Sun., 7, Wed., 9:15. **Star 80** (1983) screens Sun., 9:15, Tues., 9. **Sweet Charity** (1969) screens Mon., 7.

■ **HONAN-ALLSTON BRANCH LIBRARY** (617-787-6313), 300 North Harvard St., Allston. Free admission.
— **The Matrix** (1999), directed by Andy and Larry Wachowski, screens Sat., 2.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
—"Films by Vera Chytilová": **Fruit of Paradise** (1969) screens Fri., 6; Sat., 2:10. **Prefab Story** (1979) screens Sat., 3:50. **Ceiling** (1961), and **Daisies** (1966) screen Wed., 7:45. **Wolf Chalet** (1987) screens Thurs., 6.
— "Teenage Filmmaking": **Chain Camera** (2001), directed by Kirby Dick, screens Fri., 8; Sat., 12:25; Sun., 3:45; Wed., 8.
—"Films by Nicolas Philibert": **Être et avoir/To Be and To Have** (2002) screens Sat., 10:30 a.m.; Sun., 1:30; Wed., 6.
—"The Boston Jewish Film Festival Encore": **Concorrenza sleale/Unfair Competition** (2001), directed by Ettore Scola, screens Thurs., 8.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, Boston. Free admission.
— "Maytime Musicals Film Series": **The Story of Gilbert and Sullivan** (1953), directed by Sidney Gilliat, screens Thurs., 6.

DON'T SIT ALONE IN YOUR ROOM II: *Catherine Zeta-Jones gets up and dances in* Chicago, *at the Copley Place, the West Newton, the Somerville Theatre, and the Arlington Capitol.*

film strips

A

★★1/2 ADAPTATION (2002). Like the title hero of *Being John Malkovich*, director Spike Jonze and screenwriter Charlie Kaufman have crawled through a portal into their own brains — and, delighted by the endlessly self-reflecting prospect, they show no signs of coming back. Their film has little to do with the book it ostensibly adapts, Susan Orlean's *The Orchid Thief*, a flimsy book-length memoir partly about John Laroche (in the film, Chris Cooper, who won the Best Supporting Actor Oscar), a Florida oddball obsessed with orchids, but mostly about herself and how sad it is that she can't feel as excited about anything as Laroche does about his flowers. From time to time we see the movie Susan (Meryl Streep) trying to get a grip on her subject, but the gist of *Adaptation* is the struggle of the movie Charlie (Nicolas Cage, whose performance depends largely on his having love handles and thinning hair and looking like a quizzically stunned woodland creature) to wrangle that material into a screenplay, and his struggle to wrangle that material into a screenplay about writing that screenplay, and so on. These stillborn episodes get him nowhere, and neither does he find relief in his botched attempts at dating, or in his masturbatory fantasies about Susan, her sexy agent, Valerie (Tilda Swinton), or the cute waitress (Judy Greer) who expresses interest in his screenplay. Meanwhile, his evil twin, Donald (fictitious, also played by Cage, and coyly credited as co-screenwriter of *Adaptation*), is succeeding with his formulaic hackwork and impressing the ladies. The ending could be a brave and ironic metaphor for the film's own failed and futile ambitions. But as old-fashioned moviemaking of either the artistically pure or the commercially corrupt kind goes, it just plain sucks. The Academy also nominated Cage for Best Actor and Streep for Best Supporting Actress. (114m) *Arlington Capitol, suburbs.*

★ALL THAT JAZZ (1979). Bob Fosse's grotesque autobiographical film drenches you in Broadway existentialism and razzmatazz. In his story of Joe Gideon (Roy Scheider), a fabulously gifted and successful choreographer, Fosse tells you more than you ever wanted to know about himself, from his early-morning bathroom routine to his mistreatment of numerous beautiful and talented women. But it isn't just Fosse's egomania that makes the film so bad, it's the shallowness, the tastelessness, the sourness of spirit — and the dishonesty. Photographed by Fellini's great cinematographer, Giuseppe Rotunno, the movie overflows with garish, knuckleheaded fantasy sequences. The backstage and bedroom action is interrupted by cuts to a musty cosmic dressing room, where Scheider coos pious howlers about life, love, and art to a white-draped Jessica Lange (as Lady Death). And a re-enactment of Fosse's real-life heart attack brings on a lavish musical number during which the principals sing "Bye Bye Life" to the tune of the Everly Brothers' "Bye Bye Love." With Ann Reinking, Leland Palmer, and Ben Vereen. (123m) *Sunday and Wednesday at the Harvard Film Archive.*

★★★ANGER MANAGEMENT (2003). How different history might have been if Saddam Hussein, or George Bush and Donald Rumsfeld, for that matter, had undergone compulsory anger-management therapy, or even seen *Anger Management*. Peter Segal's hilarious if slovenly comedy. Adam Sandler's Dave Buznik is a variation on his characters in *The Water Boy* and *Punch-Drunk Love*, a nerd whose meekness could be concealing a repressed inner rage. An over-zealous air crew get him convicted on trumped-up charges of disrupting a flight, and he's sentenced to undergo the title therapy with Buddy Rydell, a Dr. Phil–like self-help guru who moves in with Dave and takes over his life. Played by Jack Nicholson, Buddy is Satanic and satyr-like, a return to Nicholson's gleeful anarchy in *Batman* and *The Witches of Eastwick*. Sandler seems subdued by comparison, though they make a lovely couple harmonizing on *West Side Story*'s "I Feel Pretty." Other high points are John Turturro's anger sufferer roaring, "You think you're better than me because you have both your nuts?", and Woody Harrelson purring nasty suggestions in a German accent as a transvestite streetwalker named Galaxia. At times, the film offers more management than anger, but during these dead spots one can reflect on how this state of affairs might reflect the encroachment on civil liberties in post–September 11 America. Buddy's regimen involves wire-tapping and 24-hour surveillance, and he restricts what music Dave can listen to, what images he can watch, and what things he can say. Buddy even climbs into bed with his patient. Angry man John Ashcroft might want to take note. (101m) *Boston Common, Fenway, Somerville Theatre, Arlington Capitol, suburbs.*

L'AUBERGE ESPAGNOLE/EURO PUDDING (2002). Peter Keough's review is on page 5. In French. Spanish, English, Catalan, and Dutch with English subtitles. (122m) *Kendall Square, suburbs.*

B

★1/2 BEND IT LIKE BECKHAM (2003). This feel-good trifle combines two recently popular formulas — the big fat pseudo-multicultural sit-com and the full-monty-fied pseudo-sociological comedy — to manipulate audiences to their hearts' content. Although the title refers to the devastating free kicks of Manchester United star David Beckham (one of which, against Greece, got England into last year's World Cup), director Gurinder Chadha's broad strokes are strictly in your face. Like the opening fantasy: teenage Jess Bhamra (Parminder Nagra) imagines scoring the winning goal in a televised championship game, but when the commentators come to discuss her brilliant effort, who should they interview but her sour-faced, sari-clad mother! Jess's traditional Sikh parents don't approve of her athletic ambitions — they want her to pursue some backward, old-country career like being a doctor. So she has to sneak out to play for a local London women's team with her Anglo friend Jules (Keira Knightley). Jules's buffoonish mother (Juliet Stephenson, whose hamminess is upstaged by her purple hat) suspects them of being lesbians when in fact they're both in love with the male coach! All ends well, however (how could it not, since whether Jess makes it as a football player or a physician, she'll still end up driving a Mercedes?), especially for audiences, who'll be congratulated on their class and cultural clichés and have their stereotyped expectations

Continued on page 30

flicks in a flash

Compiled by Mike Miliard

legend

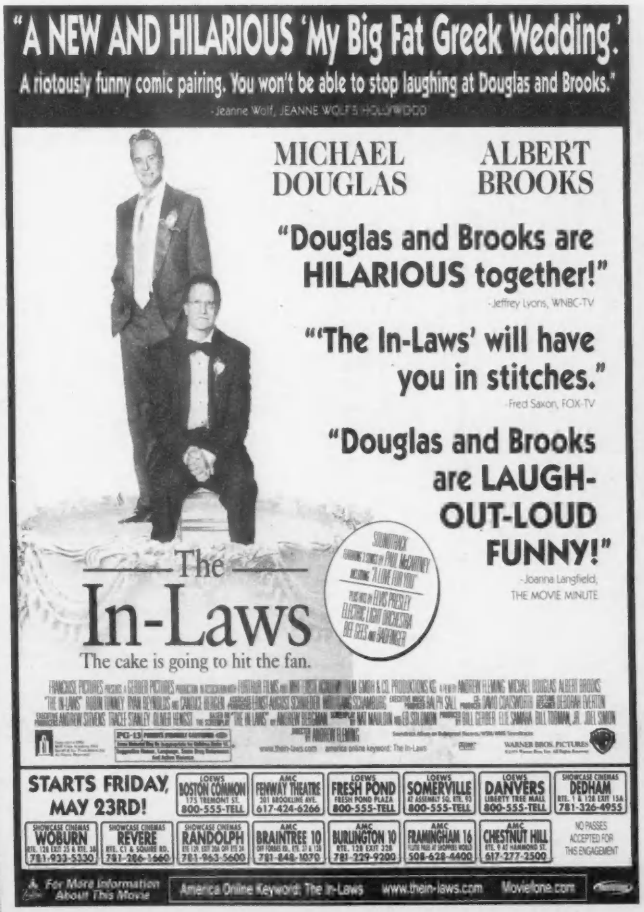
rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 5/18/03	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 The Matrix Reloaded	★	★	●	●		●	★	●	●	●	●
2 Daddy Day Care	★	●	★	★	●			★		★	
3 X2: X-Men United	●	★	●	●	●	●		★	★	★	●
4 Down with Love	●	★	●	●				●	●	●	
5 The Lizzie McGuire Movie	●	●	●	★				★	●	★	
6 Anger Management	★	★	★	●	●	●	★	●	★	●	●
7 Identity	●	●	●	●	●				★	★	
8 Holes	●	●	●	★	★			★		★	
9 A Mighty Wind	★	●	★	★	★	★		★	★	★	
10 Bend It like Beckham	●	★	●	●	★		★	●	★	★	●

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey



Continued from page 29

of entertainment reinforced. In English, Hindi, and Punjabi with English subtitles. (112m) *Copley Place, Kendall Square, Coolidge Corner, West Newton, suburbs.*

★★★**BETTER LUCK TOMORROW (2003).** Its title alluding to John Woo's hard-boiled Hong Kong actioner *A Better Tomorrow*, Justin Lin's film is a tale of alienated Asian-American kids from a well-to-do suburb who progress from studying hard to selling cheat sheets to dealing dope and so on into Martin Scorsese territory. Told in circular chronology, *Tomorrow* opens with high-school pals Ben (Parry Shen) and Virgil (Jason Tobin) searching a yard for a ringing cell phone and finally digging up the dead man who owns it. A few months before, Ben had been hitting the books; now he's hanging out with Asian-American kids like Daric (Roger Fan), editor of the school paper and Ben's introduction to the world of scams, cheating, extortion and larceny, and Steve (John Cho), a listless hunk who craves sensation and seems indifferent to his riches, including Stephanie (Karin Anna Cheung). Ben's dream girl. (Or is Steve Ben's dream boy?) Lin's coy devices include posting as the film's chapter headings whatever vocabulary word ("temerity"; "quixotic") Ben happens to be studying for the SAT exams. But neither does the film judge — rather it embraces the ambiguity of experience, especially adolescent experience, which is perhaps why no parents are seen in the film (the closest thing to adult authority is a biology teacher played by *Leave It to Beaver*'s Jerry Mathers). That honesty and the sad, funny, authentic banter between Ben and his band of fellow privileged losers are among *Tomorrow*'s rueful rewards. (101m) *Copley Place, suburbs.*

BLUE CAR (2003). Loren King's review is on page 5. (96m) *Harvard Square.*

★★★**BOWLING FOR COLUMBINE (2002).** This Oscar-winning documentary from Michael Moore (*Roger and Me, The Big One*) is most persuasive when it seeks out the truth rather than imposing an agenda. That despite the questions it asks, which are loaded and posed disingenuously. Why did two teenagers shoot 13 people to death at Columbine High School on April 20, 1999? Why do Americans kill each other more often than anyone else in the world? Moore goes beyond the easy accessibility of guns (a state of affairs he demonstrates by opening an account at a Michigan bank and walking out with the rifle promised to every new customer), using America's insane infatuation with firearms as a jumping-off point for other musings and discoveries. His trademark ambushes, in which he tries to corner corporate villains or other culpable fat cats and get them to acknowledge their guilt, here backfire: K-Mart, at one of whose local outlets the Columbine killers loaded up on bullets, promise to stop selling ammunition in their stores, and though NRA honcho and Alzheimer's sufferer Charlton Heston mutters responses that are racist, reactionary, and nuts, he comes out of the exchange with more dignity than his fulsome accuser. All commentary stills, however, when *Bowling for Columbine* shows the security monitor tapes of the atrocity itself, the silent work of these demons of the American soul. To his credit, Moore doesn't pretend to solve the mystery of those images. And thanks to this movie, no one can pretend to ignore them. (120m) *Somerville Theatre, suburbs.*

BRUCE ALMIGHTY (2003). Gary Susman's review is on page 3. (94m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

C

★★★**CABARET (1972).** Based on Christopher Isherwood's Berlin stories and the play by John Van Druten, Bob Fosse's musical classic won Oscars for Best Director, Best Actress (Liza Minnelli), and Best Supporting Actor (Joel Grey) and lost Best Picture to no less than *The Godfather*. It's a Hollywood view of pre-Nazi Berlin, with Michael York a sanitized, bi-sexual version of Isherwood, Minnelli a very Broadway version of semi-talented Kit-Kat Club singer/dancer Sally Bowles, and Grey a ghoulish-but-not-quite-nasty Kit Kat MC; but the Nazi presence at the end is chilling. With Helmut Griem as the rich Max, whom both Brian (York's character) and Sally fall for, Fritz Wepper and Marisa Berenson as doomed couple Fritz Wendel and Natalia Landauer, and Elisabeth Neumann-Viertel as Fräulein Schneider. (124m) *Saturday and Wednesday at the Harvard Film Archive.*

★**CAMILLE CLAUDEL (1989).** Was Camille Claudel driven mad or was she crazy to begin with? You won't find out from this shapeless and incomprehensible biography of the ill-fated French sculptor. Cinematographer-turned-director Bruno Nuytten and his co-scenarist, Marilyn Goldin, have no clear vision of their subject or her work, and neither do they provide the basic information that would give the audience its bearings. You're left to guess what the characters' relationships to one another are, and it's never clear what draws Camille (Isabelle Adjani) to Rodin (Gérard Depardieu), whether he influenced her or, as the movie suggests, used her to revive his flagging creativity. In sidestepping the issue of why Camille submerged herself in Rodin for 15 years, the film puts her in the easy role of the woman kept down, making nonsense of the independence it claims for her. Adjani gives an intense performance, though scene to scene you can't tell what she's playing. In French with English subtitles. (159m) *Thursday at the Brattle.*

★★★**CHAIN CAMERA (2001).** It was a simple but immensely effective idea: supply students at LA's multi-ethnic John Marshall High School with video cameras and allow them to make mini-movies documenting their lives. After a week of shooting, they passed the cameras on to other students. Lots of video bios four to six minutes in length resulted, and the most enticing of them, 16 in all, were seamed together by supervising professional filmmaker Kirby Dick (*Sick: The Life and Death of Bob Flanagan, Super-Masochist* and *Derrida*) into a sympathetic, endearing, sometimes deeply moving 90-minute work. Virtually all the choices are good ones, and everyone watching will have his/her personal favorites. Kudos to Dick, an indie filmmaker who manages a career of integrity and idealism while residing in Hollywood-owned LA. (90m) *Friday through Sunday and Wednesday at the Museum of Fine Arts.*

★★★★**CHICAGO (2002).** Rob Marshall's first feature film (he comes to the movies from the Broadway stage) is a razzle-dazzler — and an Oscar winner. The material has a pedigree: Maurine Watkins's hard-boiled 1926 comedy about a jazz baby who plugs her departing lover and goes on trial for murder; William Wellman's memorable 1942 movie, *Roxie Hart* (with Ginger Rogers in the title role); Bob Fosse's Broadway hit and its recent revival. Marshall's movie is a valentine to Fosse: the intercutting of the songs and dances with the plot (which provides a breezy Brechtian commentary on the action and the characters) extends the use of the musical sequences in *Cabaret*. But the tonal shifts in "Nowadays," the finale, which starts as a torch song for a faded Roxie and metamorphoses into a joyous duet with her prison rival, Velma Kelly, are Marshall's own. Renée Zellweger's kewpie-doll sexy Roxie suggests cotton candy with a bourbon chaser, and she heads a cast without a single dim bulb: a relaxed — and surprisingly light-footed — Richard Gere as Roxie's lawyer, Billy Flynn; John C. Reilly as her net overbright husband; Catherine Zeta-Jones (Best Supporting Actress) in razor-cut bangs as Velma, whose arrest for double murder sets the picture in spin; a raucous Queen Latifah as the sharp-eyed prison matron; and Christine Baranski as the sob sister Mary Sunshine, who delivers bathos to her radio audience with glittering irony. Also Oscar-nominated for Best Director, Best Actress (Zellweger), Best Supporting Actor (Reilly), and Best Supporting Actress (Latifah). (107m) *Copley Place, West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

CHRISTO IN PARIS (1978). See "Film Culture," on page 4. (58m) *Tuesday at the Brattle.*

★★½ **CITY OF GHOSTS (2003).** For his directorial debut, Matt Dillon heads to Cambodia with a sensibility somewhere between Wes Anderson's *Bottle Rocket* and Francis Coppola's *Apocalypse Now*. To his credit, few other directors have used Dillon's sculpted matinee looks and raspy voice as effectively as he does directing himself in the role of Jimmy Cremming, a conflicted con man who heads to Cambodia to track down Marvin (James Caan, reminiscent of Mr. Henry in *Rocket*), the brains of the outfit, to get his due. Jimmy's descent into this heart of darkness encounters much that seems authentic (faces, especially, though Dillon has been called to task because the only Cambodian women shown are prostitutes), much that is self-consciously weird, and much that is trite. Like the noble cyclo driver who always seems to bail him out, or Sophie (Natascha McElhone), the innocent art restorer (can she restore him?), or Gérard Depardieu as a hammy hotel keeper with a big gut and a pet python. Jimmy is not so much a quiet American as an inarticulate one, and he finds the wasteland left after one of history's worst genocides (never quite mentioned but oddly palpable) too much for even his vestigial morals to handle. Dillon the director has more luck probing his terra incognita; the film has flaws but also definite feeling. (116m) *Copley Place, suburbs.*

CONCORRENZA SLEALE/UNFAIR COMPETITION (2001). Set in late-'30s Rome, Ettore Scola's film follows the fortunes of two tailors, one gentile, one Jewish. Umberto's upscale establishment is losing customers to Leone's no-frills operation, which copies his ideas and undercuts his prices. Meanwhile, their young sons are best friends, and their older children are romantically involved. Then Mussolini issues his racial laws. In Italian with English subtitles. (110m) *Thursday at the Museum of Fine Arts.*

★★★**CONFIDENCE (2003).** The details of the plot of this swift lark, in which a grifter (Edward Burns) runs afoul of a gangster (Dustin Hoffman) and must pull off an elaborate con to make things right, require no comment other than that neither the plausibility of the scheme nor its ready comprehension by the viewer is high among director James Foley's priorities. He's more concerned with keeping the film stocked with swindles, standoffs, repartee, revelations, double-crosses, and generic self-consciousness. Of the freshness of these staples, suffice to say that no one will leave *Confidence* feeling that he or she has just witnessed any radical innovations in the crime-film genre. Counting in the movie's favor are the performances of Hoffman (enjoying himself as the flamboyant kingpin), Rachel Weisz (elevating a token role), Andy Garcia (doing a fair Timothy Carey impression), and Robert Forster (dominating the film in a bit part). Above all, Foley gives *Confidence* a crisp visual flair that remains watchable even when the plot is just a blur. It may be worth sitting through the film just for the sidewalk-café scenes, in which the blizzard of cars and pedestrians makes it even more impossible than usual to pay attention to what's being said. (98m) *Copley Place, Harvard Square, suburbs.*

D

★**DADDY DAY CARE (2003).** It doesn't get much weirder than Eddie Murphy's now-complete transformation into a family-friendly comic actor. Kids are supposed to be listening to their secret copy of *Delirious*, not getting corralled into screenings of *Daddy Day Care*. Steve Carr, who also directed Murphy in *Dr. Dolittle 2*, does a serviceable job with this time waster for tots, but there's no magic and little laughter. Murphy's Charlie is a big-shot marketing guy who loses his job and is stuck home with his son after he can no longer afford his town's only reputable pre-school — the kind of place where the kids wear uniforms, foreign languages are taught, and Anjelica Huston, looking a little like a dominatrix, is in charge. Making the most of a bad situation, Murphy and fellow unemployed buddy Phil (Jeff Garlin of *Curb Your Enthusiasm* fame) start Daddy Day Care and immediately enroll a number of children each with one, and only one, personality trait. The film's lesson that spending time with kids is more rewarding than a marketing job is a good one, but let's hope it doesn't work too well — Hollywood needs future marketers to peddle mediocrity like this. Steve Zahn also collects a paycheck. (94m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★★**DAISIES (1966).** Vera Chytilová's masterpiece is the swift odyssey of two young women, both named Marie, in a Prague of fancy restaurants, nightclubs, and riverside boardwalks. Everywhere they go, they disrupt and disconcert with their indiscriminate hunger and thirst. The Maries have no apparent status or position; maybe the dark-haired one is supported by one or more of the rich men who seek her favors and whose hopes for a romantic evening are repeatedly foiled by her redheaded counterpart. Romantic love is but one of the bourgeois ideals sacrificed over the course of the film: the women also smash the cinematic illusion of three-dimensional space, as they scissor up their own film images into a jigsaw of body parts. Their destructiveness reaches a peak in a magnificent sequence in which they reduce a fancy banquet to a pulverized mess, then, after swinging on the chandelier for a while, feel pangs of socialist responsibility ("We'll be happy because we're hard-working") and play at repairing their damage. Chytilová no doubt saw her two heroines to some extent as satirical portraits of a parasitic class bred by capitalism. Yet their anarchism is infinitely more potent than the scandalized reasonableness surrounding them. In the end, *Daisies* leaves us with the ambiguity of pure negation. The world may have gone bad, but there is no good to be seen, and the two girls' answer, to make themselves worse than the world, is understandable and attractive. In Czech with English subtitles. (74m) *Sunday at the Museum of Fine Arts.*

★★★**THE DANCER UPSTAIRS (2003).** John Malkovich opens and closes his directorial debut, an adap-

Continued on page 32

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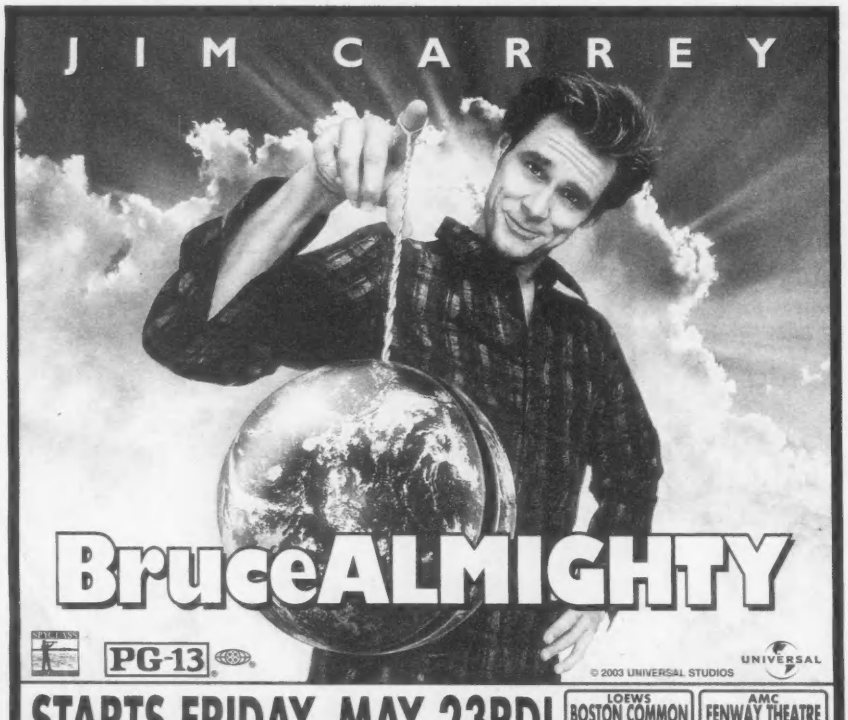

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tation of Nicholas Shakespeare's novel, with the late Nina Simone performing "Who Knows Where the Time Goes." Maybe that's not a tactically sound decision for a two-hour film that moves at an adagio pace. But from the beginning Malkovich wants us to think, to ask questions, like his film's protagonist, Rejas (Javier Bardem), the detective assigned to track down the murderous, enigmatic terrorist Ezequiel (Abel Folk). Bardem's face is a taurine mask that perpetually sighs ennui and weltschmerz, and Rejas has reason to be discontented: he quit his high-paying job as a lawyer and became a cop because he wanted to do good, but now it seems the best he can do is maintain a corrupt status quo, squelching violent rebellion against the country's repressive regime in order to keep the army off the streets. When Ezequiel launches his first cryptic strikes, Rejas's boss, Calderón (Luis Miguel Citra), assigns him to the case. Meanwhile, the government still refuses to cough up his and the rest of the department's back pay, and when he goes to his daughter's ballet teacher to apologize for a bounced check, he meets Yolanda (Laura Morante), the love of his life. The film makes an interesting counterpart to Robert Duvall's *Assassination Tango*. *Dancer*'s viewers won't be tapping their toes as much as they will be scratching their heads, but Malkovich's point seems to be that in the face of inevitable terror, the best we can hope for is art and love. (124m) *Copley Place, Kendall Square, suburbs.*

A DECADE UNDER THE INFLUENCE (2003). Peter Keough's review is on page 5. (b&w and color/108m) *Kendall Square.*

DE IDA Y VUELTA/TO AND FRO (2000). This film from Mexican director Salvador Aguirre looks at the battle between landlords and migrant workers. With Gerardo Tarcena, Ricardo Esquerra, and Tiaré Scanda. In Spanish with English subtitles. (92m) *Thursday at the Boston Public Library.*

★★★★DONNIE DARKO (2001). Call this first feature by 26-year-old USC film-school grad Richard Kelly, a dystopic sci-fi teen movie set in the American suburban '80s. *Back to the Future* meets *Rebel Without a Cause*. It's fall 1988, and 16-year-old Donnie (Jake Gyllenhaal) lives at home in the snug middle-class town of Middlesex, where his Republican parents (Mary McDonnell, Holmes Osborne) and his haughty Harvard-bound sister, Elizabeth (Maggie Gyllenhaal, Jake's sister), argue over the dinner table about the upcoming presidential election. Donnie's just trying to get through each anguished day, with the aid of an attentive therapist (Katharine Ross) and ever-increasing medication. Then a shivery apparition beckons: a suit-wearing six-foot talking rabbit with a skull face and a mouthful of carnivore teeth who pushes a somnambulist Donnie into destructive tasks. Is this Donnie's projection, the sly invention of an angry schizoid talking to himself? Eventually the rabbit is tied to a real person in the film, and to a suppressed violent memory of Donnie's. But each perhaps-answered question in Kelly's film leaves further enigmas. (112m) *Saturday midnight at the Coolidge Corner.*

★★DOWN WITH LOVE (2003). In what might have been a suave, swinging homage to the Rock Hudson/Doris Day cat-and-mouse romances of the 1960s, director Peyton Reed (*Bring It On*) serves up a pastel-colored ice-cream soda of a movie: sweet and bubbly at first, it soon turns cloying and flat. Renée Zellweger's Barbara Novak is a small-town gal recently arrived in LA; Ewan McGregor's Catcher Block is a London playboy journalist who supposed to interview her about her latest sex-and-the-single-gal bestseller. Thinking she's a bitter spinster, he keeps standing her up; then he bumps into her one day and decides to pose as a naïve Southern beau, and the game's afoot: he'll make *Down with Love*'s author fall for him. The retro production design wallows in gaudy authenticity (don't miss the opening titles), and Sarah Paulson and David Hyde Pierce (Barbara's agent and Catcher's editor) spar and crackle as another reluctant twosome. What's perplexing is why this film strays so far from its chaste, witty roots. Whereas the flirtations of Doris and Rock were all raised brows and inflection, Renee and Ewan blather inane double entendres and pose in contrived split-screen visuals suggesting (heavens!) oral sex and post-coital torpor. Call us purists, but we prefer the subtle sincerity of *Send Me No Flowers*, homoerotic subtext and all. (96m) *Boston Common, Fenway, Harvard Square, Chestnut Hill, suburbs.*

E

★★★★ÊTRE ET AVOIR/TO BE AND TO HAVE (2002). This film from Nicolas Philibert epitomizes the strengths that appear to be constant in his work: respect and love for his subjects, formal openness, the ability to immerse the viewer in a world that has been forgotten (that of children, in *Être et avoir*) or that may be all but unknown (in his other films, the worlds of madness, of animals, of the deaf). Philibert opens these worlds as utopias, and he patiently maps their possibilities for pleasure and understanding. His camera is an unobtrusive that you hardly notice its unobtrusiveness. A study of a semester at the primary school of a small French farming community, *Être et avoir* stimulates and enchants no less through its supple and elegant images than through its dense and poignant sounds. Philibert encourages you to remember the many *sounds* of school: voices, coughs, the rustling of clothes, the rubbing and scraping of pens on paper, laughter, whispering, a glass breaking, sleds hissing down a snowy hill — sounds that approach a hallucinatory intensity of too much happening at once. At this school, one calm and pleasant man teaches children of ages ranging from about five to about 10. His rather strict technique is both the result of long experience and an expression of love. In the end, *Être et avoir* is a love story, and a tragic one — not because the teacher's love isn't requited (for it is), but because it must end in separation. Philibert shapes the film around milestones and leavetakings: the teacher's impending retirement, the older children's imminent graduation to middle school. In French with English subtitles. (104m) *Saturday, Sunday, and Wednesday at the Museum of Fine Arts.*

F

●LA FEMME NIKITA (1990). This thriller from Luc Besson, which was a mammoth hit in London and Paris, is a chic piffle excessively concerned with how it looks; scene by scene — and for some stretches shot by shot — the movie makes no sense. Nikita (Annie Parillaud) is a junkie hood sentenced to life for killing a cop and trained by a secret government agency to be an assassin at their beck and call; when she begins an affair with a supermarket clerk (Jean-Hugues Anglade), she begins to question what she's doing. Besson wants the film to be a cross between *A Clockwork Orange* and *Modesty Blaise*, a pop confection about free will and moral responsibility. But he's unconcerned with plausibility or continuity, and it's asinine to expect questions of morality or even emotions to be taken seriously in what's essentially a frou-frou existential pop tart. In French with English subtitles. (115m) *Thursday at the Brattle.*

★★1/2 FOR YOUR EYES ONLY (1981). After the extravagances of undersea and outer-space conquest in *The Spy Who Loved Me* and *Moonraker*, this Bond outing seems a tame affair. The intro veers from tragedy (007 visiting the grave of his beloved Teresa) to farce (Blofeld's last gasp); then James gets down to everyday business, trying to recover an encryption device before the Soviets can snag it. In the wake of Diana Rigg and Barbara Bach, Bond girl Carole Bouquet is just another girl, and she's saddled with some clinkers ("Greek women always avenge their loved ones"). Topol and Julian Glover try to keep you guessing who's on Bond's side without much success, and [illegible]er Lynn-Holly Johnson (*Ice Cast* the teenage temptress to whor hero just says no. Even Cass Harris's Countess Lisl from [illegible]e pool, as the mid-movie Bon -girl wanna-be/victim, is a washout. John Glen directs; Sheena Easton sings the title song. (127m) *Monday at the Brattle.*

★★★FRUIT OF PARADISE (1969). Also known as *We Eat the Fruit of the Trees of Paradise*, Vera Chytilová's follow-up to *Daisies* resembles the earlier film in that the Edenic innocence of the allegorical characters (notably a flirtatious wife and a phlegmatic Satan) is already rotten at the core. To a perverted fairy tale of resort intrigues, Chytilová adds a mystery plot involving a serial killer. The color scheme of decayed browns and greens gets overlaid with bleeding scarlet; Zdenek Liska's avant-garde score plays over every scene. The least that can be said for this enigmatic film is that it creates and obeys its own laws. In Czech with English subtitles. (95m) *Friday and Saturday at the Museum of Fine Arts.*

G

★★GHOSTS OF THE ABYSS (2003). Near, far, or wherever he may be, James Cameron is always close to *Titanic*. Cameron looks to his Oscar-winning epic for his first big-screen release since 1997, a 3-D Imax documentary that explores never-before-seen wreckage of *Titanic* (the ship, not Kate Winslet's career), narrated by the film's mockdocumentarian, Bill Paxton. Cameron, Paxton, and a group of scientists and historians went aboard a Russian research ship and took two submarines two miles under the ocean's surface to the explore the hulk. Two high-definition underwater remote-operated video cameras were specially created for the film and maneuvered within the ship's wreckage to reveal hidden treasures of the luxury liner, such as the undamaged stained-glass windows in the dining room and a glass and carafe intact upon a shelf in a cabin. Such details are haunting, unlike the phony "ghost" passengers and crew superimposed over the underwater images or Paxton's blithering and self-important voiceover narration. As for the 3-D element, it's mostly a gimmick and distraction and is only briefly used. The underwater exploratory technology is the real deal here but is only cursorily explained; it deserves a documentary of its own without Cameron's bells and whistles. (59m) *New England Aquarium.*

★★★★THE GODFATHER (1972). Francis Ford Coppola's popular gangster movie addresses the issue of the corruption of American public and private life at a very profound level. It's also about how the sins of the father are visited upon the sons. Marlon Brando, doing the most graceful and elegant work of his career, plays the role of the Mafia don, Vito Corleone, as a Sicilian monarch. His sons are Sonny, the hothead (James Caan), Fredo, the gentle-hearted bumbler (John Cazale), and contemplative Michael (Al Pacino, in one of the great performances of the '70s), who takes everything down deep — and, inevitably, takes over the kingdom. The distinguished cast includes Talia Shire as Don Corleone's daughter, Morgana King as his wife, Diane Keaton as the woman who loves Michael, Robert Duvall as the Corleone *consigliere*, and Richard Castellano as the family's chief henchman. In English and Italian with English subtitles. (175m) *Friday and Sunday at the Brattle.*

★★★★THE GODFATHER, PART II (1975). Francis Coppola's sequel to his 1972 classic both extends the scope and deepens the meaning of that film. Some Marxists consider this film Hollywood's most profound indictment of capitalism. Reaching back to the origins of the American Mafia in Sicily and New York with Robert De Niro (in a magnificent performance) as the striving young Vito Corleone and forward to mid-'50s Las Vegas, where Vito's son Michael (Al Pacino), now the new Don, plays out his father's legacy, the movie shows how the events of history continue to reverberate years later in the lives of people whose only connection to the events may be through their ancestors. Pacino is both pitiable and terrifying; the uniformly superb cast includes Michael V. Gazzo, John Cazale, Robert Duvall, Lee Strasberg, Diane Keaton, Talia Shire, Morgana King, Troy Donahue, and Gaston Moschin. (200m) *Saturday and Sunday at the Brattle.*

★★★1/2 GOLDFINGER (1964). The third of the Sean Connery Bond films zips along with witty backchat, wonderfully hissable villains (Gert Fröbe as the evil Goldfinger, who looks like an overgrown infant, and Harold Sakata as the inimitable Oddjob), and that great, brassy, Shirley Bassey theme song. Even the mayhem is inventive: the fate of Shirley Eaton, who ends up gilded in gold paint, has a horrible beauty, and (in one of the funniest scenes) a laser almost severs Bond's most vital parts. The plot has Bond trying to stop Goldfinger from knocking over Fort Knox. With Honor Blackman as the outrageously monikered Pussy Galore. (112m) *Monday at the Brattle.*

★★★THE GOOD THIEF (2003). Set in modern-day Nice, a still cosmopolitan but tarnished city that's fraying at the edges, Neil Jordan's film is based on Jean-Pierre Melville's 1955 *Bob le flambeur*, with Nick Nolte in the title

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role as drug-addled expatriate gambler Bob Montagnet and giving the kind of naked and unmannered performance that today's leading men resist. In the long and jarring opening scene, Bob shoots heroin into his arm in a club toilet, meets a mysterious Eastern European girl, breaks up a bar fight, and steals a passport. Jordan layers the script with two versions of every story, two sides to every character, and even two robberies: a fake theft of the casino's perfect art copies and a real heist of the vault that holds the genuine works of art. Nolte plays Bob right on the edge, without any of the romanticized macho posturing that would mark this movie as a Hollywood product (where even anti-heroes are rarely shaded this darkly): he gives his bed to the vulnerable Anne (Nutsa Kukhianidze) out of a desire to save her from prostitution; he kicks heroin on his own, handcuffed to his bedpost, with orders to Anne and his protégé Paulo (Said Taghmaoui) not to help him no matter how much he begs; and he has a sporting relationship with Roger (Tchéky Karyo), the French cop who pursues him. As a caper film, this is a mixed bag; as a character study and an exercise in style, it's a gamble with a satisfying payoff. (108m) *Somerville Theatre, Arlington Capitol, suburbs.*

H

½HOLES (2003).** There's no point in making strenuous objections to this leisurely, benign film for 11-year-old boys. It has a welcome contempt for authority that's justified by the story, in which the wicked warden (Sigourney Weaver) of a juvenile correction center forces her charges to dig holes in the desert in the hope of recovering the spoils of a notorious 19th-century female outlaw. The film gets points for showing a mouth-to-mouth kiss between a black man and a white woman (the sympathetic outlaw, whose adventures are recounted in running flashbacks). Within the limits imposed by the script's ban on ambiguity, the performances are mostly good, especially that of Jon Voight (disguised as Wayne Newton). But is it too much to wish that *Holes* had been made with a little more deviousness, a little less zeal in spelling out the obvious? There's no possibility that any member of the audience, no matter how young, will miss any point. The tyranny exercised by director Andrew Davis is as total as that of his villains. (111m) *Copley Place, Fresh Pond, West Newton, suburbs.*

***L'HOMME DU TRAIN/THE MAN ON THE TRAIN (2002).** As generic as its title, Patrice Leconte's film works over a familiar movie conflict: dull conformity versus deviant independence. But that simple formula leaves the veteran director of the brilliant *Monsieur Hire* space to fill the screen with the gimcracky details, tart dialogue, and shaggy dog performances that make this film as cozy and shot with darkness as the life of its hero, M. Manesquier (Jean Rochefort). The retired literature teacher of a tiny bourgeois village, Manesquier lives out his routines in the shabby family château, unable to make his break for freedom 15 years after his mother's death has freed him from all ties. Until, that is, Milan (French pop-music legend Johnny Hallyday), a world-weary criminal who has just gotten off train and is planning to rob the local bank, bumps into him at the pharmacy. Since the local hotel is permanently off season, Manesquier invites Milan to stay at the château, and as he experiments with his guest's leather jacket and handguns, Milan tries out his host's bedroom slippers and his snatches of memorized verse. In short, if this *Train* had arrived from Hollywood (and no doubt a Touchstone remake is in the works), it would be a body-switching comedy. However, coming from Leconte, it remains (until an unfortunate turn toward the mystic near the end) a sublime merging of Rochefort's desperate charm and Hallyday's feral nobility. In French with English subtitles. (90m) *Copley Place, Kendall Square, suburbs.*

I

½IDENTITY (2003).** In this taut thriller where everything is not as it appears, 10 people are stranded in a seedy Nevada motel and have no means of interaction with the outside world. There's a raging storm holding them in check; the roads are washed out, the telephone lines are down, and their cell phones can't muster a signal. One of the lot is a convicted murderer (Jake Busey) in the custody of a thuggish cop (Ray Liota), there's a hooker with a heart of gold (Amanda Peet), and the voice of reason is a chauffeur with a tortured past (John Cusack). Things go bump in the night, and as bodies begin to pile up, so do the plot twists. Director James Mangold (Heavy and Copland) masters the psycho-horror mood with an effusive hand, and just when the film seems to list toward the predictable, it jolts pleasantly into the unexpected. Yet somehow the whole exercise is void of suspense. Perhaps it's the overabundance of baroque personas crowding the screen — only Cusack's character and Pruitt Taylor Vince as a mental patient have any depth. Or maybe it's just that the mass from 10 to one, with the identity of the killer obfuscated at every turn, has been done *ad nauseam*. Whatever, the result here is invigorating, if thrill-less. (87m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

THE IN-LAWS (2003). Mark Bazer's review is on page 5. (98m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

THE ITALIAN JOB (2003). This remake of the 1969 Peter Collinson comedy with Michael Caine, Noël Coward, and Benny Hill has Mark Wahlberg, Charlize Theron, and Edward Norton as a gang who hope to steal a fortune in gold by pulling off the biggest traffic jam in LA history. F. Gary Gray directs. (107m) *Sneak preview Saturday at the Harvard Square and the Circle and in the suburbs.*

L

***LAGAAN: ONCE UPON A TIME IN INDIA (2001).** The most expensive film in Indian history, this Bollywood blockbuster from Ashutosh Gowariker looks it, with sweeping, burnished locations and epic production numbers shot with the grandeur and intimacy of a David Lean epic. It's 1893 in a remote province, and Captain Andrew Russell (Paul Blackthorne), the British army overseer, has capriciously imposed a double land tax, or lagaan, on a village already devastated by a long drought. But he offers an out: if the locals can defeat his team at cricket, the tax will be revoked. Bhuvan (Bollywood heartthrob Aamir Khan) impulsively accepts. His neighbors are incensed — no one knows this silly English game. Fortunately, the Captain's sister Elizabeth (Rachel Shelley, usually backlit, her parasol glowing like a nimbus), moved by the villagers' plight and perhaps by Bhuvan's bare and brawny pecs, surreptitiously teaches them the rules, much to the dismay of Gauri (Gracy Singh), Bhuvan's village love. The game and the songs and dances draw everyone together: feuding neighbors, Hindu and Muslim — even the crippled Untouchable is embraced (his infirmity enables him to bowl a wicked knuckleball). Non-cricket fans might find the four-day match at the end of this 225-minute extravaganza a bit of a sticky wicket, but the outcome is worth waiting for. In English, Bhojpuri, and Hindi with English subtitles. (224m) *Friday at the Harvard Film Archive.*

***LENNY (1974).** Director Bob Fosse, who loved to make films about self-absorbed, womanizing heels (like himself?), found the perfect subject in screwed-up druggy Lenny Bruce. Dustin Hoffman's got the Bruce shtick down pat, and he performs some of the better Bruce nightclub routines. Valerie Perrine is tremendously good as his stripper wife, and their lowlife sex-and-drugs-and-insult-the-police-and-censors symbiotic relationship prefigures Courtney Love and *The People vs. Larry Flynt*. There's fabulous deep-focus black and white cinematography by Bruce Surtees — *Citizen Kane* with stark images out of Robert Frank. (111m) *Saturday and Tuesday at the Harvard Film Archive.*

THE LIZZIE McGUIRE MOVIE (2003). The adorable klutz of Disney's popular TV series takes her bumbling adolescent angst to the big screen. The plot is rudimentary: Lizzie heads off on a class trip to Rome, but instead of seeing the Forum or the Vatican, she's mistaken for a pop diva and perpetuates the charade to stay in the good graces of a hunky Italian crooner (Yani Gellman). It's the ultimate schoolgirl fantasy, but Lizzie's ball-busting chaperone (Alex Borstein) looms at every turn and threatens to burst the bubble. Hilary Duff hits the Colosseum in a swanky outfit and performs a vacuous pop number; her wide-eyed effervescence and gleaming smile appeal, but the stammering wears thin. Director Jim Fall offsets the bubblegum perkiness by interspersing æsthetically framed portraits of Rome's timeless architecture. (90m) *Copley Place, Fresh Pond, suburbs.*

½THE LORD OF THE RINGS: THE TWO TOWERS (2002).** Just glimpsed at the end of last year's *The Fellowship of the Ring*, Gollum, who's voiced by Andy Serkis (he's being touted by New Line Studio as an Oscar candidate), is the closest thing the centerpiece of Peter Jackson's adaptation of the Tolkien trilogy has to dramatic depth or conflict. This digitally rendered homunculus is the former owner of the Ring of Power; now debased into a sibilant, loin-clothed junkie craving his Precious fix, he's like Laurence Olivier's Richard III compared with the stiff-upper-lipped fortitude or leering villainy of the rest of the cast. But nuanced characterizations and performances are not what you expect from epics, or high-tech video games, and *The Two Towers* is more of the latter than the former. Jackson does sustain Tolkien's three narrative lines with admirable coherence. Hobbits Frodo (Elijah Wood) and his faithful servant Sam (Sean Astin) have set off alone to Mordor; meanwhile their friends Pippin (Billy Boyd) and Merry (Dominic Monaghan) have been captured by a gang of mutant Orcs, and the moody human wanderer Aragorn (Viggo Mortensen), the Dwarf Gimli (John Rhys-Davies, whose comedy is a welcome but infrequent relief), and the Elf Legolas (Orlando Bloom) have set off to find them. But as we get deeper into the tale, the director seems to get ever farther from its spirit, its emotion, and its magic. Nonetheless, the Academy nominated it for Best Film. (162m) *Somerville Theatre, Arlington Capitol.*

***½**LOVE AND DIANE (2002).** At the center of Jennifer Dworkin's remarkable documentary are the Hazzards, an African-American welfare family stuck in East New York, a slum section of Brooklyn. Stout, Bible-swearing matriarch Diane has had six children out of wedlock, and back when she was a desperate crack addict, they were all shipped off to Dickensian group homes while she got high. Her older son has committed suicide; teenager Willie walks through, then leaps out of, the documentary, choosing a precarious life on the streets. Three of Diane's daughters seem to have made a shaky peace with their mom; the fourth, Love, is a 19-year-old single parent who's AIDS-positive and sometimes medically depressed and has never recovered her equilibrium after what she calls her "six years in hell" in a group home. Then there's baby Donyaeh, Love's cuddly, adorable son, who's born at the beginning of the film. After a hot-headed incident, Donyaeh, whom Love truly adores, is taken from her and placed in a foster home. Will Love be able to forgive Diane? Will she be able to get Donyaeh back? Can Diane find honorable employment and break the chain of welfare holding back the Hazzard clan? Those who see *Love and Diane* will be rooting this family on. (155m) *Coolidge Corner screening room.*

M

MANUELA SÁENZ (2000). It's 1856: a whaling ship makes port in Peru, and Herman Melville, who happens to be on board, discovers that Manuela Sáenz, who was Simón Bolívar's lover for eight years, is still alive. She won't talk to Melville, but his visit prompts to revisit Bolívar's letters, and we see their story in flashback even as plague (brought by Melville's ship) closes in on her household. With Beatriz Valdés as Sáenz and Mariano Álvarez as Bolívar. In Spanish with English subtitles. (97m) *Tuesday at the Boston Public Library.*

***THE MAN WITHOUT A PAST (2002).** Aki Kaurismäki's film, which won the Grand Jury Prize at Cannes 2002, follows a man (Markku Peltola) who's just stepped off the train in Helsinki gets beaten by muggers and suffers complete amnesia. Later, wrapped in bandages and declared dead in a fly-blown hospital, he lurches back to life like Frankenstein's monster or the Invisible Man or the Mummy, men like himself without a past or a present or a future, everyman as no man. Unlike most amnesiacs in movies, though, he's neither mistaken for someone else nor especially interested in finding out who he is. Instead he looks for a place to sleep and something to eat, and he finds these necessities at a hobo camp where the squatters have taken up residence in abandoned cargo containers. Dinner at the Salvation Army soup line leads to his getting a new suit of clothes, a job, and a girlfriend (iconic Kaurismäki actress Kati Outinen, who was named Best Actress at Cannes). It's a familiar pattern for Kaurismäki; here, however, he seems to aspire to more than black humor. In Finnish with English subtitles. (97m) *West Newton.*

½THE MATRIX (1999).** This feverish sci-fi thriller from Larry and Andy Wachowski combusts on the idea that mankind's perceived reality is in truth a virtual veil controlled by a higher, undetected dark force — we might believe it's the prosperous 1990s, but we're actually enslaved as a sheepish energy source on a barren Earth nearly a century later. It's through a creepy, digital Caesarean that computer nerd Neo (Keanu Reeves) is birthed into the resistance by Laurence Fishburne's charismatic Morpheus, who believes the überhack is "the one" to master "the matrix" and free man's mind. The performances here are noteworthy, but the real stars of *The Matrix* are the Wachowski brothers and their slick, gothic future world, where hip black garb is paramount, cyber combat is a death-defying thrill ride, and an individual can become an instant martial-arts expert simply by downloading a program to his or her cerebral cortex. (136m) *Saturday at the Honan-Allston Branch Library.*

***THE MATRIX RELOADED (2003).** Larry and Andy Wachowski's *The Matrix* was, hands down, the best cyberpunk/kung fu/techno-pagan/Christian-allegory action film ever made. *The Matrix Reloaded* is the second best. As before, we're back in the world of the Matrix, a virtual-reality simulacrum of late-20th-century Earth meant to hide from all humans the knowledge that they're really bio-electric Duracells powering the ma-

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"★★★★! DAZZLING! IT IS ENOUGH TO LEAVE EVEN 'MATRIX' FANS STARING AT THE SCREEN, GAPING IN AWE!" Jen Yamato, BOSTON HERALD

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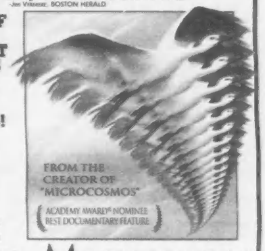

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chines that enslave them. Our hardy band of hackers — the messianic Neo (Keanu Reeves), his lover Trinity (Carrie-Anne Moss), his mentor Morpheus (Laurence Fishburne), and newbie Link (Harold Perrineau Jr.) — are among the soldiers fighting to save Zion, the underground refuge of the last band of free humans, from the latest onslaught by the machines, which have sent an army of squidlike robot sentinels tunneling toward the cave city. Again, Neo enters the Matrix to consult the grandmotherly Oracle (Gloria Foster) for advice; again, Trinity and Morpheus wreak havoc in skyscrapers; again, Neo must confront Agent Smith (Hugo Weaving), an enforcement program who's gone off the reservation but still has it in for his old foe. And again, Neo and his compatriots ponder the limits of free will in a universe where humans and computer programs are indistinguishable. There are some plot shockers that raise questions about what Neo's crew (and viewers) think they know about the Oracle, her prophecies, the natures of both the Matrix and the rebellion, and Neo's own anomalous gifts. And as in *The Matrix*, the wild card is something beyond the reasoning of both computers and humans — the inexplicably transcendent power of love. That may be the greatest astonishment the film has to offer — or, as the philosopher Keanu Reeves would say, "Whoa." (138m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★A MIGHTY WIND (2003). From director Christopher Guest and the *Best in Show* and *Waiting for Guffman* mockumentary team comes this clever, nasty take on folk music. Jonathan (Bob Balaban), the son of folk mogul Irving Steinbloom, commemorates his father's death with a PBS-televised live concert reuniting 1960s has-beens. Acts include the Folkmen (Guest, Harry Shearer, and Michael McKean, formerly of Spinal Tap), who are loosely based on the Kingston Trio, and the New Main Street Singers, a "neuftet" featuring former porn queen Laurie Bohner (Jane Lynch), husband Terry (John Michael Higgins), former teen runaway Sissy Knox (Parker Posey), and manager Mike LaFontaine (Fred Willard), a former TV actor whose references to his 15 seconds of fame are bewildering and hilarious. Oh and there's Mitch and Mickey, divorced folk sweethearts whose autoharp-accompanied ballads are both saccharine and heartbreaking. Eugene Levy is brilliant as Mitch, whose tic-ridden speech testifies to a history of mental breakdown, and Catherine O'Hara is letter-perfect as Mickey, a wistful suburbanite whose current husband sells incontinence products. Just one question: where are the stand-ins for Woody, Arlo, and Bob? (87m) *Copley Place, Fenway, Kendall Square, West Newton, suburbs.*

N

★★NIRGENDWO IN AFRIKA/ NOWHERE IN AFRICA (2002). Much of the dialogue in Caroline Link's 1997 Best Foreign Film nominee *Jenseits der Stille/Beyond Silence* was silent (the heroine's parents are deaf-mute), so she's compensated in her 2002 Best Foreign Film winner *Nirgendwo in Afrika/Nowhere in Africa* by giving almost all the characters their own voiceover narration. Dominant is that of Regina (played as a child by a splendid Lea Kurka and as a teen by a bland Karoline Eckertz), a shy five-year-old Jewish girl in 1938 Germany who can't stand up to a visitor's dachshund, never mind the growing power of the Third Reich. She and mother Jettel (Juliane Köhler from *Aimee und Jaguar*) flee to join father Walter (Merab Ninidze) in Kenya, where the primitive local culture and harsh conditions over several years cause Regina to blossom and her parents' marriage to wither. Link's adaptation of Stefanie Zweig's autobiographical novel has more grit than Sydney Pollack's potboiled version of *Out of Africa*, with which it shares many plot points and stylistic affectations. But Zweig is no Karen Blixen, at least in Link's version: the characters are not far removed from stereotype (the family's Kenyan cook, whom Regina adores, comes across as a tall, lean, male mammy), the issues of the Holocaust and of Jewishness in general seem tagged on, and the simmering sexuality is only superficially exploited. Regina is said to have a "negro" heart possessing the wisdom of Africa, but in the end all she has to offer are the same old clichés. In English, German, and Swahili with English subtitles. (140m) *Kendall Square (Monday through Thursday), suburbs.*

O

★★1/2 OLD SCHOOL (2003). Women in these dumb comedies always fall into two categories: the super-sweet girl next door who's turned on by male antics, and the scolding, castrating figure. *Old School* briefly gives us a third type — the girlfriend who when you come home early from a business trip you discover is into gangbanging (Juliette Lewis). But she's gone from the film after 10 minutes, and the rest of this frat-house farce is devoted to men behaving stupidly. Although the script by director Todd Phillips and Scot Armstrong has its witty moments, like many real-life fraternity activities, it tries too hard to be cool or funny (wrestling in a pool of K-Y Jelly, anyone?). But the three stars, Luke Wilson, Will Ferrell, and Vince Vaughn, often turn water into wine, or at least cheap keg beer, with their nonchalant portrayals of three 30-year-old friends who start a fraternity on their town's college campus. Vaughn is especially fun to watch, perhaps because he's revisiting his *Swingers* character. Craig Kilborn, Seann William Scott, and Jeremy Piven also appear. (90m) *Somerville Theatre, suburbs.*

★★★THE OTHER NETWORK. LA producers Beth Lapides and Greg Miller went searching for gold on the TV reject shelf and came up with an evening's worth of strung-together unaired pilots, which they premiered at a West Hollywood nightclub under the title "The Other Network." The format is simple but effective: a writer or director behind each show introduces it, railing bitterly but humorously about the lame, shortsighted network that said no. Then we get an episode. *Next!*, snubbed by Fox Television, is a *Saturday Night Live* clone, and *Lookwell*, co-written by Conan O'Brien, features one-time *Batman* star Adam West as a nincompoop has-been-actor-turned-amateur-detective, in the Leslie Nielsen vein. These two programs are okay, but we've seen them before. It hurts more to realize that ABC couldn't find a place in its schedule for Judd Apatow's *North Hollywood*, a smart, polished comedy show about three young actors trying to make a Hollywood career. And surely there would be a cult of sophisticated, obsessed viewers for the supremely strange *Heat-Vision & Jack*, which was written and directed by Ben Stiller: it's about a crazy-ass ex-astronaut (the sublime Jack Black) who races about on his talking motorcycle (the voice of Owen Wilson) and has the most zany misadventures. This one might have been the most unusual TV show since *Twin Peaks*. Program 1 has *Next, Becoming Gary, Sick in the Head*, and *Lookwell*; Program 2 comprises *Heat-Vision & Jack, Lewis Lectures, North Hollywood*, and *TV Funhouse*. See "Film Listings" for screening times. *Coolidge Corner screening room.*

★★★1/2 OWNING MAHOWNY (2003). Set in the early '80s, near the dawn of the Reagan era of unbridled financial speculation and massive borrowing, and based on the true story of the biggest bank fraud in Canadian history, Richard Kniewski's film stars Philip Seymour Hoffman as Dan Mahowny, who after becoming the youngest assistant branch manager in the history of his Toronto bank uses the millions in credit at his disposal to fund his secret life as a compulsive gambler, betting on pro sports with his local bookie (Maury Chaykin) and dashing off on weekend trips to Atlantic City, where he becomes known as a high roller with a phenomenal tolerance for loss. *Owning Mahowny* offers predictable suspense as to when and how Mahowny's chickens will come home to roost. But the fascination of the story lies in its gliding oscillation between two neatly complementary worlds: the bank, a machine for creating money out of money, and the casino, an apparatus for expending capital and revealing its imaginary nature. We share in none of Mahowny's calculations or emotions; instead we see him through the cold eyes of the jubilant Atlantic City casino manager (John Hurt) who follows his missteps on monitors fed by video cameras above the gaming tables. His devoted girlfriend (Minnie Driver) understands that she can do nothing to bring him back from his obsession, only wait and hold out the promise of a place for him to come back to. As for Hoffman, his sluglike, almost invisible acting is marvelous, like the spare crappiness of the decor (two-tone blue stripes on a hotel-room wall, the pale greens and deep browns of the bank, Mahowny's perpetually under-decorated apartment), and like the low-intensity coolness that Kwietniowski sustains through the film. (104m) *Kendall Square, suburbs.*

P

★★★LE PEUPLE MIGRATEUR/ WINGED MIGRATION (2002). In this Oscar-nominated documentary, Jacques Perrin, producer of the stunning *Microcosmos*, turns his lens from the invertebrate to the avian world, studying such mysteries as how Canada geese can migrate thousands of miles from the Arctic to the Caribbean and still wind up on your local golf course. Actually, the mysteries that Perrin and co-directors Jacques Cluzaud and Michel Debats ponder are much loftier: survival of the fittest, cyclical renewal, the power of instinct and of life itself. Such philosophical digressions only distract from the real delight of the film, the stunning scenes of birds in flight, at rest, and in trouble shot on seven continents with such over-the-wing intimacy they seem like an exceptionally vivid CGI effects. Even more compelling are the intermittent vignettes that touch on tragedy: a disabled Arctic tern pursued by an army of crabs; a penguin bewailing the hapless loss of a chick to a predator; a goose that finds itself in a sticky situation in the polluted ruins of a Kosovo factory. That some of these scenarios were manipulated doesn't diminish them as much as Perrin's fitful and banal voiceover narration. Faults aside, *Le peuple migrateur* evokes the appropriate responses for a film trying to be true to nature: wonder, humility, and respect. In English and French with English subtitles. (98m) *Kendall Square, Coolidge Corner, suburbs.*

★★★★THE PIANIST (2002). Steven Spielberg may go soft in the final act of *Schindler's List*, but not Roman Polanski, who won the Oscar for Best Director for this adaptation of the memoir of Wladyslaw Szpilman, a Jewish concert pianist who survived the Holocaust by hiding out in the Warsaw ghetto. We first see Szpilman (a masterful Adrien Brody, who won for Best Actor) playing Chopin for Warsaw radio as the bombs start falling. His father, played with touching grace by Frank Finlay, reminds us that "things could be worse," and they invariably are, with the next cut to more draconian restrictions, ghettoization, deportations, and doom. This slow encroachment of the Final Solution has been done before on screen, but never with such suffocating authenticity. Szpilman escapes a final round-up of Jews by hiding under a café stage, and his pre-war reputation and circle of artistic friends help gain him refuge in a series of safe houses. Polanski declines to criticize a man who chose survival when he had a chance to join others who died fighting — yet this is a director who himself escaped the Nazis as a Jewish child in Kraków, and his wartime experiences color every frame of his work. Details emerge with the shocking vividness that can come only from traumatic experience: a dead woman frozen in a pose that looks balletic, an invalid in a wheelchair tossed from a window. Motifs recur that have shaped Polanski's body of work, in particular the image of the hapless observer trapped in an apartment observing the horror from a window, waiting for it to seek him or her out, that make *Repulsion, Rosemary's Baby*, and *The Tenant* so creepy, claustrophobic, and irresistible. As Polanski depicts it, Szpilman's ordeal was a rear window on the greatest crime of all, one that neither artists nor voyeurs can fully escape. Also Oscar-nominated for Best Film, and it won for Best Adapted Screenplay. (148m) *West Newton, Arlington Capitol.*

★★PIGLET'S BIG MOVIE (2003). This old-school animated adventure from Disney is designed to acquaint a whole new generation of kids with the stuffed menagerie that A.A. Milne created for his son Christopher Robin. There's happy-go-lucky Winnie the Pooh (voiced by Jim Cummings), screwball Tigger (also Cummings), glum Eeyore (Peter Cullen), and cantankerous Rabbit (Ken Sansom), but the film is about Piglet (John Fiedler). Of course, it's not until our heroes lose the mini pork chop (after an encounter with a swarm of angry bees) that they realize his "true size" and spend the rest of the film searching for their friend. Much of the plot is exhaustively pedantic, though Pooh's perverse moral fiber makes for an intriguing sideshow. His dimwitted, well-meaning dunce isn't far from Barney Fife as he exuberantly bathes in accolades for deeds he unwittingly had no hand in. Tigger's tongue-twisting, grammatically irreverent double meanings provide some adult engagement, and then there's the literal interpretation of the North Pole — as a stick. Other than that, this one's strictly for the kiddie set. Francis Glebas directs; Carly Simon — a long way from "You're So Vain" — provides the saccharine-sweet songs. (75m) *West Newton, Arlington Capitol, suburbs.*

POKÉMON HEROES (2003). Tom Meek's review is on page 5. (80m) *Copley Place, West Newton, suburbs.*

★★1/2 POWER AND TERROR: NOAM CHOMSKY IN OUR TIMES (2002). George W. Bush wasn't the only person whose image benefitted from the September 11 atrocities. Famed linguist, philosopher, and left-wing political gadfly Noam Chomsky has had a surprise bestseller in his slim book *9-11*, an analysis of the terrorist attack that sought its root causes in wrongheaded US policy. Those looking for a sampler of Chomsky's thoughts and style will be rewarded by this bare-bones documentary from John Junkerman, a compilation of snippets from Chomsky's lectures in such liberal bastions as Berkeley intercut with more intimate interviews in his office at MIT. In sound bites, albeit paragraph-long ones, he iterates many of his key points, including his insistence that the terrorist acts inflicted by world powers on countries like Vietnam, Nicaragua, and Afghanistan lead to the terrorist response of desperate bands like al-Qaeda, and his observation that September 11 will serve as an excuse for the suppression of freedom and the extension of government power under the guise of a "war against terror." Now 73, Chomsky remains a persuasive speaker, polymathic, blunt, and articulate. Not that the audiences here need much convincing: he's preaching to the converted, and a fair criticism of the film would be that it doesn't offer any other point of view. Then again, you can get that by tuning in to any news station, radio or TV, at any time of the day. But Chomsky does seem to have mellowed since his more rigorous 1992 film *Manufacturing Consent: Noam Chomsky and the Media*: he suggests in *Power and Terror* that the media aren't under the thumb of the administration and that dissent has a chance. (74m) *Wednesday at the Brattle.*

★★★★PREFAB STORY (1979). Subtitled "The Genesis of a Community," Vera Chytilova's neglected masterpiece (a/k/a *Panel Story*) is set at a complex of huge apartment blocks in Prague. Amid the continual renovation that has transformed the space between the buildings into a chaos of dirt and rubble, numerous characters wander in and out of the plot, badgering one another, eating, drinking, making love. In the absence of official authority (an ineffectual policeman is more at sea here than anyone else), the inhabitants of the complex make their own order. Minding other people's business is both the original sin of this world and its possible salvation. In one scene, a pregnant woman berates two workmen for questioning her presence in a flat into which she has moved on her own initiative. While another woman goes into labor, an old man diverts medical help to an old woman who has retreated, seemingly permanently, behind the dirty window of her balcony. The camera is restless, erratic; the defiance of "professional" filmmaking standards is total; the pleasures of the film are infinite. In Czech with English subtitles. (96m) *Saturday at the Museum of Fine Arts.*

Q

★★★THE QUIET AMERICAN (2002). Graham Greene's 1956 novel gets a conventional but resolute and moving adaptation here from Phillip Noyce. Years before Vietnam was our Vietnam, Greene's novel presciently characterized the next half-century of American foreign policy. Said policy is embodied by "American Aid worker" Alden Pyle (Brendan Fraser), a bespectacled geek fresh off the plane in Saigon filled with a Harvard-bred zeal for spreading democracy. He's at

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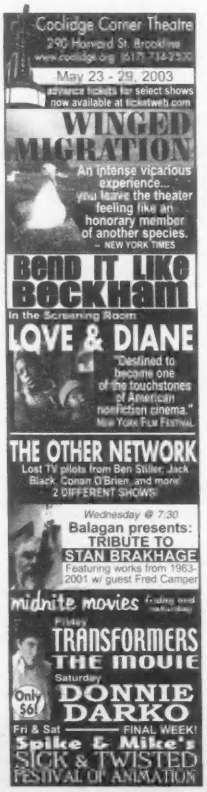
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once befriended by the more jaded and resigned Thomas Fowler (Michael Caine), a London *Times* "reporter" who's involved with an orphaned bourgeois beauty (Do Thi Hai Yen, who is stunning, inscrutable, and shallow) whom he's rescued from the ranks of taxi dancers. Fraser's beefy charm holds up well against Caine's whiskey-seasoned, opium-addled nihilism; their scenes together express far more passion than either actor's scenes with the object of his obsession. For both Greene and Noyce, of course, the international triangle of Thomas, Alden, and Phuong is a not so subtle allegory of the rivalry between the brash American upstarts and the "aging European" — as Alden undiplomatically describes his British friend — for the prize of Asia's soul. Greene doesn't judge; Noyce seems to, and the film's perceived anti-Americanism led to a long delay in its release after September 11. The 1958 Joseph L. Mankiewicz version starring Audie Murphy and Michael Redgrave featured a then politically correct ending; this *American* has the vantage of historical hindsight, if not more tolerant times, to support its less fashionable point of view. Caine was nominated for a Best Actor Oscar. (118m) *West Newton, Arlington Capitol, suburbs.*

R

★★★RAISING VICTOR VARGAS (2003). First-time director Peter Sollett has a title character who at first seems so crude, you might be tempted to write off the whole movie. Caught in the sack with "Fat Donna," this would-be 15-year-old lothario of the Lower East Side barrio tries to redeem his reputation by hitting on the neighborhood beauty, the icy and aloof "Juicy Judy" Ramirez (Judy Marte). His secret to success with women? As he explains to his virginal though otherwise almost identical-looking younger brother Carlos (Wilfree Vasquez), "Lick your lips." Fortunately, this phase is temporary, and Victor's callous attitude is not shared by Sollett, who shows us his hero's more vulnerable side, beginning with an unconventional family dominated by a grandmother (Altagracia Guzman) at least as dotty as the one in *Greek Wedding* and a lot more believable. In true romantic-comedy fashion, the antithetical Victor and Judy smooth over each other's rough edges, uncovering not stereotypes but ingenuous souls experiencing love for the first time. Sollett, for his part, leaves his edges rough — the film is at its best when it seems least under control — and the *Victor* he raises is an unexpected delight. (88m) *Kendall Square (Monday through Thursday), suburbs.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

RUNNING FENCE (1978). See "Film Culture," on page 4. (58m) *Tuesday at the Brattle.*

S

★★SHANGHAI GHETTO (2002). When the rest of the world, including the United States, turned its back on the Jewish refugees in Germany in 1939, Hitler took that as a go-ahead for the Final Solution. As quoted in *Shanghai Ghetto*, Dana Janklowicz-Mann & Amir Mann's efficient if stolid documentary, the response from Nazi minister of propaganda Joseph Goebbels was, "They want us to do the job for them." Hope came from an unlikely source: Germany's Axis partner Japan. The Chinese port of Shanghai was brutally occupied by Japanese troops, but because of bureaucratic technicalities, no passports were required for entry, and that allowed some 20,000 fortunate souls to escape there and survive the war. Using stock archival footage and interviews with survivors — then only children — and historians, with narration by Martin Landau, *Shanghai Ghetto* chronicles the fortunes of this enclave, from the desperate beginnings and the lifesaving assistance of the wealthy local Jewish community and American Jewish agencies to the desperate times following Pearl Harbor when the Japanese tightened restrictions and cut off all foreign aid. The story itself is fascinating, and its ironies and examples of perseverance are inspiring, but only occasionally does *Shanghai Ghetto* rise above the conventional, as when the filmmakers accompany a pair of survivors to their old ghetto dwellings in today's Shanghai. (b&w and color/95m) *West Newton.*

★★THE SHAPE OF THINGS (2003). Set at California's nonexistent Mercy College, a twilight zone of contrivance where students talk in an odd patois into which chunks of old-speak and literariness have fallen ("This is rich"; "I've got a little Gregor Samsa thing going here"), this is Neil LaBute's adaptation of his play. The characters, like the experience of watching the film, can be described only within quotes: "sophisticated, amoral" art student Evelyn (Rachel Weisz) picks up "geeky" lit major Adam (Paul Rudd) and transforms him by degrees into a "cool dude" — a process that comes to seem more and more "sinister" as it becomes clear that Evelyn has a "hidden agenda." The obsessive sterility of LaBute's mise-en-scène, in which background detail is all but absent, forces attention on the games of condescension and provocation in his end-to-end two-person dialogues (in which Adam's two friends, played by Gretchen Mol and Fred Weller, also take part). It would seem we're expected to react with mounting discomfort and fascination, though boredom, laced with a sporting curiosity about what kind of unpleasantness impends, is just as appropriate a response to the stunted souls who haunt LaBute's campus. (96m) *Copley Place; Harvard Square, suburbs.*

★★SPIKE & MIKE'S SICK & TWISTED FESTIVAL OF ANIMATION 2003. Maybe pop culture has finally inured us to the debased, the destructive, and the debauched — whatever, the 28 shorts of the 2003 *Sick & Twisted* seem more style than noxious substance. Jason Baskin's pristinely computer-generated "Cubism," about a Dilbertesque drone who flatulates in his cubicle, is quaint, not queasy. In "Coco the Junkie Pimp 3," Michael Comas and Pete Metzger up the ante with trash-talkin' herky-jerky marionettes doing very bad things to a disrobed Britney clone. Darren Way's execrable stop-motion "A Father Son Chat," in which a woman's post-coital genitalia are likened to "an old dirty bulldog eating a bowl fulla mayonnaise," is genuinely stomach-churning. But "The Inbreds," before which Cosgrove Hall Films warns of "mutual vomiting, bestiality, vegetable penetration . . . [and] copious body discharge," is merely gross, with a crisp visual sense that's at odds with its odious ambitions. The best entries (Spumco's *Fantasia*-on-Viagra video for Tenacious D's "Fuck Her Gently" notwithstanding) are six simple Flash animation vignettes from veteran Bill Plympton. Spotlighting the sanguinary perils of frosting licking and computerized Japanese toilets, they succeed by not trying too hard to appall. *Weekend midnights at the Coolidge Corner.*

★1/2 STAR 80 (1983). Bob Fosse turns the tragic success story of Dorothy Stratten (Mariel Hemingway), the *Playboy* Playmate who was murdered by her jealous husband/promoter, into the kind of "hard-hitting" exposé that packs only a sucker punch. The problem with this slick, grim melodrama isn't that it's sleazy — actually it isn't sleazy enough. Eric Roberts gives a slimy performance as Paul Snider, but Fosse only touches on the sexual spell that this small-time Vancouver hustler cast over the virginal Stratten. All we're left with is the tired Hollywood saga about a wife soaring to the top while the husband who discovered her slides downhill. (103m) *Sunday and Tuesday at the Harvard Film Archive.*

★★★THE STORY OF GILBERT AND SULLIVAN (1953). We remember this bio-pic as a reasonable attempt at the lives of W.S. Gilbert (Robert Morley) and as Sir Arthur Sullivan (Maurice Evans), the squabbling operetta team who gave Britain (and the world) *The Mikado, The Pirates of Penzance, H.M.S. Pinafore, Iolanthe*, and so many more; you might want to watch it in tandem with Mike Leigh's 1999 *Topsy-Turvy*. With Eileen Herlie as Helen D'Oyly Carte, Peter Finch as Richard D'Oyly Carte; Sidney Gilliat directs. (109m) *Thursday at the South Boston Branch Library.*

★★1/2 SWEET CHARITY (1969). Bob Fosse choreographed and directed this musical version of Federico Fellini's 1957 film *Le notti di Cabiria*, with Shirley MacLaine in the Giulietta Masina role as a taxi dancer who keeps getting the short end from the men in her life — until, maybe, John McMartin shows up. It's sentimental and self-pitying to a fault, but it does have Fosse, and MacLaine, and Chita Rivera and Paula Kelly and Stubby Kaye and Ricardo Montalban and Sammy Davis Jr. (149m) *Monday at the Harvard Film Archive.*

T

TRANSFORMERS: THE MOVIE (1986). We've almost arrived at the year 2005, which is when this film version of the '80s cult cartoon is set. The Autobots and the Decepticons are still at it, but now the planet-consuming demon Unicron has turned the Decepticon Megatron into Galvatron and ordered him to destroy the Autobot Matrix of Leadership. Will an Autobot hero arise? And do Andy and Larry Wachowski know about the Matrix of Leadership? With Orson Welles as Unicron and Leonard Nimoy as Galvatron; Nelson Shin directs. (84m) *Friday midnight at the Coolidge Corner.*

★★★THE TRIALS OF HENRY KISSINGER (2002). Part prosecution legal brief and part E! biography by way of *Frontline*, this film from Eugene Jarecki (based on the 2001 book by British journalist Christopher Hitchens) is a juicy and blistering muckraking documentary. It argues that Richard Nixon's National Security Adviser and Gerald Ford's Secretary of State is guilty of war crimes for orchestrating secret bombings in Vietnam and Cambodia, for authorizing the 1973 CIA-led coup in Chile that put Augusto Pinochet in power, and for allowing the sale of US weapons to President Suharto of Indonesia that were used in the massacre of civilians in East Timor. Presenting the 1973 Nobel Peace Prize winner as a war criminal is damning stuff; Jarecki and Alex Gibney, who wrote the screenplay, couldn't get their movie financed in the US and had to turn to the BBC. They bolster their arguments with an A-list of commentators who worked closely with Kissinger or who covered his ascension from academic to international diplomat and media darling, and to their credit, they depict him not as a mad warmonger but as a cold diplomat obsessed with results who never suffered the consequences of his actions. We also get abundant footage of Kissinger, including a David Frost interview in which he makes the chilling statement that countries turn Communist because of the irresponsibility of their people. The real questions raised by *The Trials of Henry Kissinger*, however, concern American hubris and the subversion of international law. Global responsibility and accountability are not mere ideals, Gibney and Jarecki argue, but the foundation of a democratic society with a humane foreign policy. (80m) *Wednesday at the Brattle.*

W

★WHAT A GIRL WANTS (2003). What a girl wants baffled Freud for his entire life, but director Dennie Gordon, late of *Ally McBeal*, has it all figured out in one crappy movie. First of all, of course, she wants a father, which is what spunky Daphne (the mugging, impossibly insipid Amanda Bynes of Nickelodeon's *The Amanda Show*) thinks she's missing even though she lives in what seems like sit-com bliss with her struggling musician mom Libby (Kelly Preston) in colorful Chinatown, New York City. So she heads for England to track down her dad, Lord Henry Dashwood (poor Colin Firth), who fell in love with Libby in a hippie fling in Morocco and found her inconvenient when he returned home to begin his political career. Despite the dismay of Henry's ruthless fiancée (Anna Chancellor), his treacherous future father-in-law (poor Jonathan Pryce), and his wicked stepdaughter-to-be (Christina Cole), he embraces his long-lost offspring, and what a girl wants then is to conform — to please daddy and draw cheap laughs over her bumptious, oh-so-American pratfalls at snooty royal events. Ultimately, though, what a girl wants is to Be Herself — i.e., to go shopping, dress up like a Gap ad, read fashion magazines, eat fast food, imitate the market-dictated consumer fads of her peer group, and laugh mindlessly at witless, phony, demeaning images of what a girl supposedly wants in worthless movies like this one. (100m) *Tuesday and Wednesday at the Copley Place.*

WOLF CHALET (1985). Ten teens participating in a ski workshop find their lodge cut off by an avalanche — whereupon their "instructors" suggest they figure out how to ration their food or else choose someone to leave, or maybe kill one another. Who are these teachers? In Czech with English subtitles. (92m) *Thursday at the Museum of Fine Arts.*

X

★★1/2 X2: X-MEN-UNITED (2003). Bryan Singer's 1999 *X-Men*, the first film adaptation of the 40-year-old pulp franchise, expertly courted everyone's inner teenager. For nearly half of *X2: X-Men United*, Singer's knack for anticipating and acting out current events and anxieties prevails, as does his talent for turning the overwhelming visuals of an FX-heavy fantasy into a witty, ironic, and poetic mise-en-scène. After a foiled opening assault on the president by the Teutonic teleporter Nightcrawler (Alan Cummings looking like a Satanic chimney sweep in blacklace and with a pointed tail), helicopters full of US Special Forces attack Professor Xavier (Patrick Stewart) and his School for Gifted Children, the wheelchair-bound mentor's base of operations for training young mutants to coexist with normal humans. But was Xavier behind the attack on the president? Or was it Magneto (Ian McKellen), Xavier's alter ego, an all-powerful mutant capable of mentally manipulating metal and dedicated to wiping out humanity? Or the mutant-hating Stryker (Brian Cox), a shadowy, Cheney-like government operative? All this is, up to a point, told with clarity, panache, and provocative insinuation. The big showdown, however, sputters, with about four different and equally confusing parallel narratives taking place, each highlighted by handsome if pointless action sequences. In addition, numerous characters confront their various neuroses and screwed-up relationships, and it all gets a little silly. (135m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

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FROM SKYDIVING IN...
Australia to running the 2002 Boston Marathon. I've done it all! Active, carefree, adventurous female, 25, brown/green, 5'5", sensual, funny, loves road trips, exploring Boston, National Lampoon movies, Dave Matthews band, drinks with friends. Think you've got a compatible lifestyle? ☎448142

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette SJF, 40, likes comedy and music. Seeking S/DJM, 38-50, soulmate, who's sincere, humorous, and romantic. ☎259240

MADE IN ENGLAND
English, SWF, 38, 5'3", 130lbs, blond/blue, non-smoker. New to Boston. Looking to meet people. Enjoys working out, bars, live music, restaurants, traveling and the beach. ☎539150

ATTRACTIVE AND IRISH
Tall SF, 21, blonde, looking for a nice, polite man, 21-29, into live music, who speaks his mind and isn't easily offended! ☎111395

@WWW - MYSTICSOUL
Earth-loving fire dancer loves to make music and exult in the deep sensations of sacred sensuality. Avid reader. Spiritual sciences, historical fiction, traveler's tales. Participant in sacred dance, heartfelt song. ☎700270

FIND OUT ABOUT ME
Sweet, energetic brunette, 26, 5'7", with a great body and sense of humor, nanny, loves X-Men, traveling, Pink, Meg Ryan, dining out. If you're a humorous, trustworthy, sweet guy, don't hesitate to respond. Get the party started! ☎449463

SECRETS REVEALED
I'm lovely, ambitious, strong, 28-years-old, 5', with black hair, a brainy scientist who loves dancing and letting loose. Hoping to meet focused, educated, beautiful man, 30-40, who wouldn't mind watching Titanic with this great gal. (my guilty pleasure). ☎449473

RIDE THE RAILS!
5'5" with brown eyes, quiet, mystical, student with a love for Nina Simone, Flashdance, drinking, pop culture. I want to meet a good-looking, secure guy, 25-40, who can see an elbow or baby toe as sexy. Think outside the box! ☎449477

RUN AWAY WITH ME
Smart, funny, social, pretty sales professional, 30, 6'2", black/brown, loves running, reading, listening to music (especially Celine Dion), fine dining, European travel. Looking to meet respectful, intelligent, funny gentleman, 30-36. ☎449492

TO THE MOON AND BACK
I'm a spontaneous gal, 39, with a great sense of humor, work in the legal field, love dancing, beaching, walking, hiking, Scooby Doo, Coldplay, David Gray, Dire Straits. Seeking attentive, spontaneous, humorous guy, 35-45, who likes dancing to live music. ☎448031

COOL, COOL, COOL
Wicked cool single lady, 24, brown/brown, 5'2, enjoys running, reading, having fun in the sun. On a typical Friday night, she is either watching movies or dancing all night long. Seeking a fun, nice, smart single man to dream of African vacations. ☎448084

ALWAYS A CLASSIC
45-year-old female with a sparkle in her eyes, 5'5", gray hair, best described as simply nice, funny and pretty. Seeking kind, intelligent gentleman, 45-50, who would love to travel together, spend nights on the town. ☎448094

EXUDES SENSUALITY
Very attractive, sexy, caring brunette, 23, loves exercising, music, (Eros Ramazzotti is my fave), shopping. I'll never tire of watching My Big Fat Greek Wedding. If you're an honest, funny, intelligent man, who values friends/family, let's share a romantic dinner! ☎448110

ALL AROUND BOSTON
47-year-old female, 47, 5'5", with a mega-watt smile, loves Chinese take-out, Motown, reading, exercising, relaxing with a little wine, 80s kitsch like Alf! Seeking the total package: looks, height, weight, killer personality, vibrant night life. ☎448114

GOOD MUSICAL TASTE?
Sarcastic, loyal, honest single lady, 25, brown/brown. This Beetlejuice loving lady likes hanging out with her dog as well as her friends at a local dive hoping to hear some Flat Duo Jets. Seeking honest, sensitive man, 24-28, for companionship. ☎448134

SUNSHINE IN THE RAIN
FILM CHARACTER THAT YOU IDENTIFY WITH: "Bridget Jones." Flirty, kind, funny journalism student, 21, 5'8", brown hair, into the Beatles, making/watching movies, drinks with friends, journalism. Seeking humorous, well-mannered, honest gentleman, ready to hit all the hot spots in Boston. ☎448137

PRINCESS MONONOKE
Catch your attention? This mysterious 27-year-old, talented, hard-working, dedicated girl, brown/green, 5'3", is hoping to catch the eye of a responsible, hard-working, loyal guy, 26-32. Shows, movies, travel, camping, watching anime, you name it! ☎448171

KINGSTON TO BOSTON
Witty, shy, easygoing, French-speaking female, 31, 5'8", brown/brown, communications specialist, loves playing pool, going to the beach, working out, dreams of visiting Costa Rica. Searching for an honest, intelligent guy, 28-35, with good sense of humor. ☎444676

SLEEPLESS IN...
Somerville! Outdoorsy, friendly, fun-loving redhead with brown eyes, 23, 5'8", into traveling, running, camping, hiking, Indigo Girls. Seeking considerate, successful, active guy with a passion for the outdoors, who knows how to pitch a tent and start a campfire. ☎448188

S CAROLINA GAL AT BC
Friendly, silly, easygoing Boston College student, 21, animal lover, Spanish-speaking, enjoys the Get Up kids, Jack Johnson, comedies like Office Space, running, travel. Hoping to meet my Romeo in an active, fun-loving SCM, 23-27. ☎448218

WINTER IS OVER...
Spring is here! Single men in the area, where are you? How come I haven't bumped into you? This flower of the Caribbean, 40s, is looking for you. Please call. ☎444870

ARE U GONNA GO MY WAY
Looking for an outgoing guy to match my personality. Employed in security field, 35, occasional smoker, weekends available, let's hang out. Friendship first. ☎438661

I HAVE NO SHAME!
Spontaneous, "crazy" medical assistant, 30, brown/green-blue, into Sean Paul, The Fast and the Furious, working out at the gym, dancing. Seeking honest and romantic gentleman, 30+, who'll treat me right. ☎431391

BEETHOVEN FAN?
Daring, brown-eyed beauty, 30, 5'3", with a taste for the classical, music that is! Seeking fellow fan of the symphony, 25-42, who can handle a woman with a bit of the devil in her. A Clockwork Orange fans a plus! ☎448082

RED ROSE, NO THORNS
Tall, blue-eyed female, 36, 5'10", motivated, colorful personality, loves walking dogs, Blade Runner, and you'll find Jewel at the top of my playlist. Seeking SM, 35-40, who dreams of traveling to Prague or just grabbing dinner with a great gal. ☎448016

ROCK SAVED MY LIFE!
Sarcastic, playful, fascinating female with tons of personality, 31, early bird (up at 4am daily), who dreams of sleeping late and the rock-n-roll lifestyle. But I have a responsibility to my listeners! Queens of the Stone Age are currently on my playlist, and you'll always find a copy of Rock School Monthly on my coffee table. You might have seen me at the Deftones show at Axis! Seeking someone, who like me, loves entertaining and being entertained, and operates with an open mind. ☎444697

CHEERS!
Bubbly blue-eyed blonde, 23, 5'5", very stylish, adventurous, lovely eyes/smile, theatre arts admin, born in Czech Republic, loves traveling, Trainspotting, Madonna and AFI. If you resemble Ewan McGregor or Davey Havoc, major points! ☎444796

LIVE TRANSMISSION
Recent college graduate, 21, brown/brown, 5'3", sassy, adventurous, fun, sexy mouth, loves domestic and foreign travel, Norah Jones, Moulin Rouge. Seeking intelligent, funny male, 21-28, who's mentally stable! ☎444801

I CAN READ YOUR MIND:
You're thinking you'd love to meet a 23-year-old female who's sweet, reclusive, 5'8", light brown/green, loves typing neurotically, drinking on plush couches and The Damned. If you're sarcastic, tall, 23-33, still enjoy Willy Wonka and the Chocolate Factory, hello! ☎444816

YOU HAVE TO "WOW" ME
Blonde teacher, 30, 5'7", flirty and intelligent, resembles Michelle Pfeiffer, Faith Hill fan, likes sunbathing (no tan lines please!), watching football, dancing. Seeking educated, funny guy, with a great smile. ☎444820

COLDPLAY FAN?
23-year-old female, blonde/blue, amicable, athletic, fun-loving, administrative assistant, likes hiking, sailing, rollerblading, bowling at King's! Never will tire of Dirty Dancing, Pulp Fiction. Seeking confident, honest, adventurous SM, 25-35, with dreams of finding his true love/party girl all in one. ☎444823

@WWW - BLISSONE44
It's ridiculous to base things on a laundry list since chemistry is key. Personally, I enjoy taking time to talk to someone. If there's no spark, no big deal. Just another avenue for meeting someone who'd never cross your path! ☎386719

@WWW - DEELITE77
I'm an attractive girl who has no problem meeting guys however, they're just the wrong guys! Looking for a SWM, 22-30. If you do not fall into this category, please don't waste my time or yours! ☎407733

@WWW - MUSAK_MAR
Female, age 52, seeks simple pleasures. You, 40-57, enjoy the sublime, feel intensely passionate about laughter, silence, and the sound of a lover's whisper. ☎365990

IN THE CLUB
27-year-old brunette with gorgeous eyes, one tattoo, adventurous, independent, open-minded, loves the Carpenters, Lansdowne St. on Saturday nights, never will get tired of watching Forrest Gump. Seeking successful, handsome, friendly guy, 25-40, who'd like to explore the city with me. ☎431264

CAN YOU KEEP UP?
This 22-year-old Staten Island secretary by day, and party girl by night, likes drinking, dancing, Fifty Cent. Searching for a guy who's outgoing, funny, and knows what's up. ☎431392

BRAINY BLONDE
Blue-eyed blonde, adventuresome 22, 5'4", into Jack Johnson, reading Sylvia Plath, writing poetry, drawing, Matt Damon and Ben Affleck. Searching for humorous, intelligent guy with sexy eyes, 22-28. ☎431424

RULES OF ATTRACTION
Beautiful, intelligent, humorous chick, 23, 5'8", blonde/blue, triplet, into dancing, reading, Bikini Kill, new movies, dining out in Boston. Looking to meet humorous, intelligent guy, 21-30. ☎431415

LOOKING 4 A GOOD TIME
Attractive SWF, 43, 5'1", brown/brown, likes sports, beach, dining out, weekends down the Cape. Seeking SWM, who likes to have fun, possible long-term relationship. ☎638614

WOMAN FROM BULGARIA
I'm a 57-year-old Bulgarian woman looking for a male companion, 57-66, for friendship, walks, seeing the sights in Boston. ☎444586

@WWW - 9POLYPHASIC
You're in for a treat. 27-year-old woman with lots to offer. I enjoy oxygen, ambulation, vegetation of all types. Smart-ass attitude included. A sensitive intellectual. ☎375844

DOWN FOR WHATEVA
SWF blonde/green, average build, looking for a smart guy who likes to debate issues, grab a few beers, watch a game, and go to concerts. ☎418630

SCORPIO CUTIE
Scorpio female, 25, wants nice Boston guy to enjoy talking, roleplaying, movies, music, romance. Call if you're honest, caring and want a serious spark. ☎386039

SHE'S ON FIRE!
Hot mama, in search of a fireman, 25+, who can cool her burning desire! Policemen and military also apply! ☎325579

BIG DIG
Attractive runner, 55, 107lbs, blonde/blue. Seeking male, uncomplicated by Ivy League education. Are there any good men out there with a hardhat or a hammer? ☎201981

LET'S CREATE MAGIC!
Very bright SWF, warm, spiritual, sexy, loving, nurturing, creative, visionary, seeks fun, attractive, kind, wise, open-hearted WM soulmate, 32-44, for lifetime of love and passion! ☎270462

OUTGOING AND FUN
SWF, 5'5", blonde/blue, seeks male, 28-37, who likes outdoor activities and going out, for friendship hopefully leading to more. ☎950625

WORKS HARD PLAYS HARD
Brown-eyed, brown-skinned SBF, 36, 5'4", 130lbs, preschool teacher and nurse, seeks SM, 39-40, who values a good work ethic. Get back to me! ☎337747

BEST DAY OF MY LIFE
Jovial, sweet, fun-loving gal, 22, student/teacher, physically fit (I even run marathons) ready to dance the night away with an intelligent SM, 22-28, who possesses humility. ☎431420

WRITER 4 CHEEKY MOOSE
Biracial woman, 38, brown eyes, curly hair, 5'6", 200lbs, smart, soft, zany, seeks like-minded male, 30+, for dating. ☎354148

REPRESENT BROOKLYN
Shapely blue-eyed female, 24, funny, easygoing, likeable, likes running, listening to Britney Spears, and is hoping to meet a hottie to hit it off with. ☎431395

CRAZY, SEXY, COOL
I love Madonna, Fiona Apple, Goodfellas, partying. 21-year-old female with green eyes, looking for a guy who's the "total package" — good looks, good sense of humor, etc. ☎431430

DANCE, DANCE! DANCE!
26-year-old receptionist, blonde/blue, loves dancing, reading, singing, "Chicago", family get-togethers. Seeking kind, honest, funny SM, 30s, social drinker. ☎431524

SPARKLE
Pretty female 33, interested in the city and country, and everything that they offer. Smart, sweet, compassionate, open minded, grounded. Seeking friendship, and possibly more with mature male, age/race open. ☎394498

SPARKLING BLUE EYES
Sophisticated, outgoing, vivacious, honest woman, 37, 5'9", with dreams of traveling to Indonesia, Australia, Sweden, loves skiing, biking, rollerblading, horseback riding, beaches, golf. My match is somewhere out there in an honest, easygoing man, 30-45. ☎449460

OFF-CENTER SEEKS SAME
Plus-sized SWF, 33, open-minded, attractive, creative, sense of humor, loves tall, European men, books, music, arts, and enjoying life. I'm a woman like no other. ☎864389

SMILING LIKE THE...
Cheshire Cat. Spunky, cute student, 22, green eyes, 5', with a great figure, wants to party and drink with a trustworthy, good-looking guy, 23-26. Let's get wild and crazy! ☎431428

A CUT ABOVE
Hip, stable, creative, independent SWF, 42, Leo, smoker, seeks urban, intelligent man, 30-40, to share unconventional life style. ☎435369

STEREOTYPICAL
If you have a sense of humor, and like alternative music, literature and art, not too young, say, between 38-48, maybe we could start something. ☎354145

CHOCOLATE BROWN EYES
Multi-cultural female, 35, 5'5", curly black hair, elegant, eloquent, well-educated, charming, loves culture, politics, people, NPR, "Car Talk". Seeking handsome, healthy, educated, successful, chivalrous man. ☎273661

@WWW - CATSEYES
Seeking friend (maybe more). Out to have a great time, enjoy life whether we are out/at home hanging out to a good movie and laughs? I'm a 32-year-old mom, I work full-time. Need to enjoy a great, interesting, caring man. ☎387037

@WWW - CARRIEANDJEFF1
I'm a well-rounded, 32-year-old, intelligent, independent woman, 5'5", average-built, computer savvy, loves arts, music, cooking. Very ambitious, easy-to-get-along with, low-maintenance, seeking man who's as driven as me. ☎116786

WINE ME, DINE ME
Intriguing, adorable, outgoing woman, 23 with amazing lips, blonde/hazel, loves the BeeGees, peanut butter, beaches, movies. Seeking charismatic guy, 25-32, to catch some Night Fever. ☎316809

A RARE JEWEL
SBF, 51, loves quilting and traveling. Seeking honest, sincere, serious, humorous, mature male, 51-60, for casual dating, friendship first. ☎346226

SPEND QUALITY TIME
Seeking gentleman, non-smoker, drug-free, no mental disorder, not Bi, childless, not married, not religious. Instead prefer professional, well-educated, college graduate/student, self-confident, responsible, hard-working. Age/race open. ☎357349

GOOD TIMES
Professional 30-something looking for partner in crime. No long walks on the beach or picnics. Instead prefer local music scene, food, drinks, sports, etc. ☎340087

RED HOT
Single, adventurous, spontaneous, loving, young-looking 43-year-old red hair and green eyes. looking for dark-skinned male to have fun and enjoy life with. ☎318915

HEY NOW
22-year-old SBF, 5'3", 130lbs, curvy body, long brown curly/brown, looking for someone who likes to have fun: go to bars, clubs, dancing. Friendship, possibly more. ☎316775

BROWN-EYED ANGEL
Caring, outgoing SF, 27, brown/brown, likes Italian cuisine, dancing, oldies, slapstick humor. Looking for her match in an understanding, caring man, 25-30. ☎316832

personals

to place your ad (Mon-Fri 10am-6pm),
call **617.450.8761**
after hours, call **617.859.DATE**

To respond to ads using a credit card, call
1.617.450.8620

PLAYFUL SAG. SEEKS...
Romeo who would make Eros blush. Are you into gourmet dinners, Almodovar films, and long conversations into the night? Talk to her! ☎280536

FUN FEARLESS FEMALE
Funny SWF, 23, N/S, seeks fun, fearless male to hang out with. You need to love music, fresh air, live shows, and sarcasm. ☎376376

GIRL GONE WILD!
Girls just wanna have fun! Unpredictable redhead, 19, likes playing pool, pop punk, Monty Python, Chinese food. Seeking guy with mysterious eyes, 19-30, casual dating. ☎316817

WANNA HAVE FUN?
Come see me! Bubbly, fun, crazy blonde with brown eyes, 19, seeks humorous, respectful, sexy guy, 20-29, who knows how to have a good time. ☎316941

@WWW - GRACESEA
40-year-old goddess, 5'1", 170lbs, not supermodel, not looking for one. I like being active outside and wrapping up the day with an icy cold beer. ☎354053

CAN'T HARDLY WAIT
Green-eyed brunette, 18, cute and funny, loves horseback riding, partying, Good Charlotte. Seeking humorous guy, 19-25, for fun times and casual relationship. ☎316820

I'LL BE GOOD TO YOU..
If you're good to me. Witty, quick, outgoing female, 19, black/brown, loves partying with her friends. Hoping to find friendly, independent man, to match wits. ☎316825

MY CRAZY LIFE!
Caring, sensitive single mom, 32, long brown/hazel, enjoys dancing, partying, Italian food, spending time with family. Seeking understanding, sensitive guy, 30-35, for friendship and dating. ☎316836

I'M A PARTY GIRL...
Looking for her party guy! Gorgeous green-eyed blonde, 18, fun, loud, cute, likes writing, music, drawing. Seeking fun, attractive, sexy guy, 18-23, for fun times! ☎316932

ARTISTIC CUTIE SEEKS...
partner in crime. Feisty, intelligent female seeking humorous, inspired, creative boy for playdates in the sun, coffee drinking, stimulating conversation, flow of ideas, general mischief. ☎282830

BEAUTIFUL ADVENTURESS
SWF, 21 seeks SWM 23-30 years old, who is spontaneous and adventurous. Romantic and gentlemanly a plus! ☎280501

LUCK OF THE IRISH
Cute, petite, blonde SWF, 34, enjoys theatre, films, books, the outdoors, travel. Seeking attractive, fun SWM, with similar interests. ☎327964

I WILL FEED YOU
You are so very hungry for a real woman, aren't you, snookums? SWF, 49, big meal for any smart, confident, hip preferably young, single guy. ☎270477

HAPPY TODAY
Warm-hearted, loving SBM, 42, 5'9", seeks affectionate, caring, easygoing SWF, to share friendship, fun times, life and laughs. ☎446524

@WWW - JBC123
Want to enjoy life? SWM, 33, looking for someone to do things last minute, take off for the weekend and enjoy each others' company. I love holding someone special in my arms. ☎463473

ROMANCE IS IN THE AIR
Hard-working, old-fashioned male, 36, employed at two jobs, great cook, loves candlelight dinners, nice champagne, giving roses. Seeking romantic woman who loves home life. ☎445989

BLEND WITH THE BEST
Smoothie company owner, 33, 5'11", brown/blue, likes sports, hiking, trying new things. The three qualities I find most important in a partner are looks, laugh and intelligence. Let's cuddle up, watch Almost Famous, or share dinner and a show. ☎449850

STIMULATING WOMAN
Happy, adventurous, independent SWM, 40s, aspires to emotional, physical, spiritual well-being, seeks a woman of beauty and substance, who enjoys life, has eclectic interests, believes she deserves happiness, love, respect. ☎443292

RELATIONSHIP WANTED
SWM, 48, seeking attractive lady 30's-early 50's, for long-term relationship. Enjoy travel, movies, beach in the summer. If this is you, get back to me!!! ☎406694

@WWW - SCSLOWELLBOY
Honesty is something I can give and expect. Take this opportunity to meet a new friend in this assured, trustworthy guy, 25, with a "different personality". ☎463555

TAKE THE NEXT STEP
DWM, 43, salt-n-pepper hair, moustache, 5'10", height/weight proportionate non-smoker, enjoys traveling, oceans, movies, animals, the outdoors. Seeking woman with sense of humor, values, morals. ☎434592

HANDSOME HISPANIC
Fun, very casual, party-lovin' but mature, 18-year-old guy, 5'8", well-built, tan, loves playing pool, listening to music. Lookin' for a female, 18-23, to share adventures, basically just enjoy the summertime. ☎454553

I'M A CATCH
25-year-old entrepreneur, enjoys sports, working out, going to the beach, dining out, running, baseball games, lifting weights. Looking for adventurous, attractive, humorous, intelligent woman, 18-35. ☎450234

HOW YOU PLAY THE GAME
Multi-lingual and stunning male, 23, 5'8", black/brown, sarcastic, energetic, loves Fight Club, Luke Wilson, dancing to techno, pop or 80s music, weightlifting. If you're a humorous, caring, outgoing beauty who can work it on the dance floor, call me. ☎449738

@WWW - BARRYWHYTE
WHAT ARE YOU PASSIONATE ABOUT: "Art, music, nature, animals, and people." Intelligent, humorous, sensitive, sensual man, 56, who believes in honesty, fidelity, laughter. I like dancing, singing, playing guitar, movies, plays, galleries, museums, libraries, bookstores. Ready to share myself with another person of the opposite sex. If you're ready for an honest, open, sincere, sophisticated relationship with a bright/funny guy, contact me. ☎449021

@WWW - DIGITALALCHEMY
Don't expect an instant match, but rather friendship first. I'm 29, 5'10", 180lbs, dark hair/eyes, business professional, respectful, kind, TX transplant who wants to take long walks and trips to the beach with you. ☎457238

FRESH START TOGETHER
Trusting, funny guy, 53, 6', black hair, currently in school, loves reading, soulful music, catching the latest movies. Hoping to find trusting, funny, nice-looking woman, 30+, to create magic moments together. ☎449750

@WWW - ALMOSTRHODY
Brushfire fairytale in a nutshell. Gentleman, 29, truly tired of the singles scene who would love to meet a truly remarkable woman, 24-34. ☎458906

KICK OUT THE JAMS
Painter and part-time DJ, 31, 6'2", blue eyes, my friends would say I'm happy, funny and smart. I'll never tire of listening to Sam Cooke, or watching Malcolm X. Seeking pretty, smart, honest female, 18-42, to get this party started. ☎449757

SOUNDTRACK TO MY LIFE
Environmental tech, 40, 180lbs, respectful, healthy, likes sports, the Matrix, Romeo and Juliet, pop music, trips to the theatre. Searching for partner in honest, respectful, loving woman, 30-40. ☎449765

@WWW - ABRAHAMG
A creative dance to the edge. SM, 40, who anticipates superb performances in film, stage, whatever venue! The bigger and closer the better. Seeking female with a vivid imagination. ☎450531

@WWW - MIXKID
Looking for my queen. ISO a lady who enjoys the outdoors, not afraid to get a little dirty. SWM, 38, wants to spend quality time getting to know each other. ☎462225

YOU GOT "THE LOOK"
Cool, nice, happy carpenter, 35, 6'1", with personality for miles, always a hard worker, will approach a relationship with a fine, tall female with the same determination. Let's grab dinner and see if we hit it off. ☎449773

TIRED OF PLAYERS?
I'm not like most men. 20-year-old rapper, black/brown, friendly, humble, open-minded, passionate about writing music, into Mobb Deep, visiting New York. Wants to go out to dinner with a respectful, honest girl, and listen to what she has to say. ☎449778

@WWW - NICODEMUS33
Employed, caring, genuine SWM, 32, spiritual, enjoys many sports, hiking, camping, traveling, (my goal is to see the world). Seeking nice, honest, compatible SF, 25-33. ☎451832

MADE YOU LOOK!
Might as well keep reading. If you're an outgoing girl with great personality, 26-30, you might be a match for this romantic, outgoing electronic technician, 25, 5'6", brown hair/eyes, with eclectic taste in music, interested in clubbing, movies, hanging out. ☎449716

BABY BOY —
Let me be yours. Energetic SBM, 22, black/brown, 5'11", security officer, into writing/listening to music, (Isley Brothers, Wu Tang), watching movies (Friday, Squeeze), dining out, dancing. Patiently waiting for an honest, beautiful, responsible female, 22-30, to be my baby girl. ☎449799

IN THE SERVICE
Happy, gentle, easygoing SM, 49, 5'9", relaxed lifestyle, likes ballgames, dining out, yard work, wood refinishing, Law and Order, The Graduate, Chinese food. I look my age, but act/feel half of it! Seeking humorous, moral, awakened woman, 35-55. ☎449806

@WWW - POUGIMPETE
Handsome Hispanic male, 18, 5'8", well-built, naturally tan with black hair, loves playing pool, music, movies, reading, hanging out. Cool with being friends but if it evolves, great! ☎451989

KIND OF BLUE
Creative, care-free, curious researcher, 26, 5'8", brown/brown, investigative spirit. I'm a fan of Miles Davis, Pulp Fiction, checking out the live music scene, just hanging out with friends. Seeking educated, attractive, fun-loving gal, who doesn't let life pass her by. ☎449812

Men Seeking Women

@WWW - MICHAEL777
Tall, swimmer's body, no tattoos, boyish good looks, needs excitement, a challenge! Looking for unattached, tall, slim, attractive SF, under 30, with razor sharp wit, for friendship, verbal jousting, maybe more? ☎460575

OPPORTUNITY
SWM, 30, handsome, fit, bi-cultural, blue-collar, seeks serious relationship with SWF, 24-33, pretty, proportionate, non-smoker, childless, humble, passionate, playful, introverted, fond of impassionate intimacy, not overplayed romantic gestures. Enjoys humor, adventure, nature, intellectual conversation, art movies, eager for international travel. ☎459876

@WWW - HETEROSAPIENT
To live, learn, share, to love. Unique and interesting character, 23, analytical thinker concerned with today's world, appreciates interacting with people on the same level as myself. Once we're comfortable together, the sky is the limit! ☎463468

OUTGOING LADY WANTED
I'm single, 54, 5'9", 135lbs, non-smoker, clean-shaven. I'm looking for someone to go out dining, dancing, share long walks on the beach. I'm witty, thoughtful, work full time. ☎466420

@WWW - MELODYSKNIGHT
Attractive, romantic musician/composer, 21, attending Berklee College, wants to give himself unconditionally to one special girl. I also love working out, cooking, reading, night clubs, movies, walks, etc. ☎463543

@WWW - TB01923
PERSONAL MOTTO: "I love life and want to taste as much of it as possible, it just tastes better with somebody there beside you." Respectful, curious, creative professional, 30, musician (piano/guitar) with ideas/aspirations but kept as hobby rather than lifestyle. Systems architect (computer programmer) by profession, but I leave that at the office. Let me take you to dinner or cook for you, we can see if we have anything in common. ☎460603

GO OUT ON A LIMB!
A perfect Friday night: going out and "getting crazy" or staying home, ordering food/movies. 32-year-old adventure-seeking SM, blond, nice eyes, visited 33 countries, loves comedy shows, camping on beaches, Lincoln Park. Seeking open-minded SF, 25-35, to be my main squeeze. ☎449789

DOWN-TO-EARTH
DWM, 47, easygoing, casual, normal guy, seeks steady girlfriend or long-term relationship. Outgoing, 5'11", medium build, family guy, down-to-earth. Almost perfect, working on it! ☎372406

TAKE A BREAK
Good-looking, handsome SWM, 65, 5'8", 179lbs, enjoys dining, dancing and bowling. Seeking slim, attractive SWF, 25-36, under 125lbs, for dating. ☎254908

@WWW - WHAM046
Affectionate, caring SWM, 40s, likes playing tennis, golf, skiing, swimming, dining. Looking for romantic, active, like-minded woman, 30-45, interested in serious relationship. ☎456099

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@WWW - BLISSONE44
It's ridiculous to base things on a laundry list since chemistry is key. Personally, I enjoy taking time to talk to someone. If there's no spark, no big deal. Just another avenue for meeting someone who'd never cross your path! ☎386719
Location : BOSTON, MA **Age :** 35 **Height :** 5 Ft. 1 Inch **Hair :** Medium Brown **Eyes :** Brown **Ethnicity :** Caucasian **Religion :** Catholic **Occupation :** Full Time **Smoking :** Never **Drinking :** Occasionally **Education :** Bachelor's

@WWW - DEELITE77
I'm an attractive girl who has no problem meeting guys however, they're just the wrong guys! Looking for a SWM, 22-30. If you do not fall into this category, please don't waste my time or yours! ☎407733
Location : MELROSE, MA **Age :** 25 **Height :** 5 Ft. 3 Inch **Hair :** Medium Brown **Eyes :** Brown **Body Type :** Average **Ethnicity :** Caucasion **Religion :** Unaffiliated **Occupation :** Full Time **Smoking :** Never **Drinking :** Occasionally **Education :** Some College

@WWW - FRANCESCA2003
Beautiful, artistic, intelligent, Jr. Ivy-league-educated princess seeks financially secure knight for immediate romance/rescue mission. Exclusive, caring relationship with older man who'll offer companionship/support desired. ☎358809
Location : BOSTON, MA **Age :** 36 **Height :** 5 Ft. 10 Inch **Hair :** Dark Brown **Eyes :** Brown **Body Type :** Athletic **Ethnicity :** Mixed **Religion :** Spiritual But Not Religious **Occupation :** Self-Employed **Smoking :** Occasionally **Drinking :** Occasionally **Education :** Master's

@WWW - DIGITALALCHEMY
Don't expect an instant match, but rather friendship first. I'm 29, 5'10", 180lbs, dark hair/eyes, business professional, respectful, kind, TX transplant who wants to take long walks and trips to the beach with you. ☎457238
Location : BOSTON, MA **Age :** 30 **Height :** 5 Ft. 11 Inch **Hair :** Dark **Eyes :** Brown **Body Type :** Athletic **Ethnicity :** Hispanic **Religion :** Unaffiliated **Occupation :** Full Time **Smoking :** Occasionally **Drinking :** Occasionally **Education :** Bachelor's

@WWW - BONDANDHEF
Fun and easy on the eyes gentleman, 33, looking for a wonderful woman. It's that simple. I'm a classically trained violinist and Gulf War Veteran. I enjoy good conversation with food and wine, my work and wonderful set of friends, Harleys, curling up on rainy days, working out, and appreciate a good vanilla sky. ☎426073
Location : QUINCY, MA **Age :** 33 **Height :** 5 Ft. 10 Inch **Hair :** Dark Brown **Eyes :** Blue **Body Type :** Athletic **Ethnicity :** Caucasion **Occupation :** Full Time **Smoking :** Never **Drinking :** Occasionally **Education :** Bachelor's

@WWW - SOLSTICE500
Compassionate, creative, easygoing, humorous, fit college professor and jazz musician, 48, loves outdoors, film, relaxing at the beach, music, hiking, skiing. Seeking SF, 38-48. ☎410724
Location : ARLINGTON, MA **Age :** 49 **Height :** 5 Ft. 3 Inch **Hair :** Light Brown **Eyes :** Brown **Body Type :** Athletic **Ethnicity :** Caucasion **Religion :** Spiritual But Not Religious **Occupation :** Full Time **Smoking :** Never **Drinking :** Occasionally **Education :** Master's

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EASY TO GO WITH
African male, 25, student in the U.S., Scorpio, hoping to find easygoing, loving female companion, 18-29, non-smoker. Do you fit these preferences? ☎460825

LIFE IN THE FAST LANE
Professional skater SCM, 29, black/blue, with taste for extreme sports — snowboarding, skateboarding. Into horror flicks, Alice In Chains, anything fast, heavy and entertaining. My match would be a girl who's different, unique and likes life in the fast lane. ☎449819

@WWW - LUVETUNGE4U
Enjoy the moment! Friendly, handsome, caring, romantic male, 49, seeks open-minded female, who's open to new ideas and not afraid to express herself. ☎433743

LORD OF THE RINGS
Curly blond-haired machinist, 40, blue eyes, smart, energetic, lovable. Grateful Dead fan, wants to take a humorous, intelligent, beautiful female out for double cheeseburgers and a concert. ☎449833

AN HONEST FACE
Spontaneous, witty, sincere SM, 33, blue eyes, 5'8", employed in international relations, enjoys dancing, movies, working out, helping children, karaoke. I still collect childhood hero memorabilia. So if you're up for meeting a big kid-at-heart, are honest, humorous, contact me. ☎449867

@WWW - DAVE_SUR
Looking for a good man? 47-year-old man searching for a woman, 30-50, height/weight proportionate, for long-term relationship, not into games. I'm kind, caring, compassionate, romantic, passionate, faithful, D/D-free, expect the same. Like motorcycles, computers, movies, beaches, cuddling, dining in/out. ☎418759

A FEW GOOD MEN
I'm one of them! Athletic male, 28, 5'4", environmental engineer, creative, humorous, loving, enjoys reading, playing piano, soccer, Charlie Parker. Seeking my own "Bird" in an honest, playful SF, 24-30. ☎449904

UNDER A TAHITIAN MOON
Golf, travel, tennis, shops along Newbury St. are all things this young CEO enjoys. (I'm 26). Weekends you'll find me dining/having drinks with friends. Hoping to meet a charming, intelligent, fun-loving female to grace me with her beauty and wit. ☎449908

@WWW - DAN978
What makes me easy to be with: "I do know how to have a good time and laugh." Laid-back, easygoing, fun-loving SWM, 32, good sense of humor, seeks intelligent, witty, cute SW/HF, 21-36, good listener, conversationalist. Friendship first/possible long-term relationship. ☎334114

ALWAYS ON TIME
Employed 22-year-old, black hair, 5'7", punctual, laid-back type of guy, loves driving, good music. If you're an honest, sweet, easygoing girl, 20-25, get in touch. ☎431567

LET THE GOOD TIMES...
roll! Wanted: Young lady who's looking for adventure. Must see the world as her playground with lots of treasures and adventures yet to be discovered. ☎454541

BALLROOM DANCER
WM, 60+, 5'10", 170lbs, seeks attractive female dance partner with experience in American style ballroom dancing. Dancing and bicycling are my passions. France and the French language are personal interests. Let's exchange pictures. ☎442894

COFFEE IN HARVARD SQ?
Blue-eyed gentleman, 49, 5'11", intelligent, quiet, hard-working, book seller who studies Mandarin and Thai. Searching for that woman who can light up a room, possesses kindness, love and generosity of spirit. ☎451120

LOVE THOSE BABY BLUES
35-year-old, dark-haired SWM, 5'9", 170lbs, resembles Ben Stiller, sincere, nice, somewhat shy. My goal in life is to find my perfect soulmate and settle down. ☎272124

@WWW - CUFFS4YOU
37-year-old guy just looking for a nice girl to have some fun with, I am looking for Ms. Right, but I am also interested in meeting new people who enjoy the outdoors. Fun and adventure a plus. ☎438940

MUSICIAN/GUITARIST
Guitarist in Irish-American band, 52, 5'8", 165lbs, brown/brown. Leo, considered handsome, never married, non-smoker, drug-free, loves Cape Cod in the summertime, long walks/rides. Seeking non-smoking, attractive, slim woman, 35-45, good sense of humor, light drinkers ok. ☎435700

DEFINITIVE SCORPIO
Very affectionate, romantic DWM, 34, 5'7", fit and attractive, law enforcement officer, longing for an affectionate, professional, fit, feminine woman, who loves art, books, music, Chinese food, plays, movies, and wants to love and be loved with unrivaled passion. ☎386675

WE CAN GET DOWN
22-year-old student, 5'8", brown/brown, likes spinning records, playing basketball, chilling out with friends. A Tribe Called Quest. Looking for a funny, pretty, honest girl. ☎431532

@WWW - BEFUNNY13
Romantic, affectionate divorced Italian, 5'8", 185lbs, dark thinning hair, great sense of humor, affectionate, romantic, touch of class, seeks special, loyal Latina, 38-48, to explore mountains, beaches, concerts, committed LTR. ☎451908

ROBIN HEART
Humorous SWM, 44, seeks woman, 29-41, for soulful romance. Interests: John Coltrane, Depeche Mode, Brahams, museums, foreign films, (and with someone) marriage and a kid. ☎431539

LOVE A CHALLENGE
Single software engineer, 28, 5'6", ambitious, pleasant, down-to-earth, loves music, clubbing, the Godfather I Seeking woman who possesses beauty, intelligence and kindness, 18-28. ☎431533

SCOOBY DOO WHERE R U?
Muscular guy, 21, funny, smart, honest, 5'11", brown/blue, in the military, student, piercings, likes partying, Metallica, having fun with a beautiful, honest, sincere SF, 20-25. Could this be you? ☎431573

JOHNNY BRAVO
SM, 21, 5'11", brown hair/eyes, in sales, likes working out, Linkin Park, dining out, going to the bar/club on Saturday night. Seeking trustworthy girl with both brains and beauty. ☎431580

THE RIGHT WOMAN...
is an elusive goal. I'm here and you are there, and we'd like to find each other. I'm separated, handsome, eclectic, fit, tall, successful entrepreneur, 50s, salt-n-pepper, with grown kids, nice home and boat, like tennis. The right you would be gentle, slender, attractive, interested in a life filled with joy with the right man. ☎442151

@WWW - BONDANDHEF
Fun and easy on the eyes gentleman, 33, looking for a wonderful woman. It's that simple. I'm a classically trained violinist and Gulf War Veteran. I enjoy good conversation with food and wine, my work and wonderful set of friends. Harleys, curling up on rainy days, working out, and appreciate a good vanilla sky. ☎426073

A TO Z
Tall, striking, athletic, intelligent, funny, unique SWM, 36, seeks female partner in crime, for laughing, learning and adventure. ☎268061

100% FUN
SBM, 41, attractive, average height, fit, non-smoker, easygoing. Seeking balanced woman of any age or race for dating and companionship. ☎387456

SALSA LOVER
Fit, sincere DWPM, 5'7", 150lbs, brown/green, seeks fit Latina or JF, with love for life, dancing, sense of love for God. ☎273369

THE WISHING TREE
This 40-year-old, employed non-smoker wishes for a woman New to Boston from London. Take me around the city. Leading to anything. Your looks don't matter. ☎709977

BE MY BEST GAL
Handsome, intelligent, successful SWM, 45, 5'10", 160lbs, dark hair, non-smoker, trucking company owner, likes working out, jet skiing, water sports. Seeking interested female, 28-40, with compatible lifestyle. ☎455233

SEEKING SIMILAR
Active SWM, 35, 5'8", enjoys playing sports, exercising, and many outdoor activities; loves live music, travel. Seeking upbeat, optimistic female, 25-45. ☎389457

COUNTRY BREEZES
Self-employed SWM, 57, 6', 180lbs, light brown/blue, Libra, non-smoker, non-drinker, very active and romantic, small farm owner, financially secure, loves gardening, carpentry, pow wows, fairs. Seeking WF, 35-45, non-smoker. ☎449558

MUST LOVE LIFE
GWM, 6'3", 200lbs, brown/brown, HIV+, searching for guy, 35-45, friendship, long-term relationship. Strong, healthy, stable, secure, desires same for dining out, movies, fitness, motorcycles, plays. ☎667359

BROCKTON AREA
Clean-shaven, hairy SWM, 58, 6'2", brown/hazel, Capricorn, non-smoker, seeks WM, 18-45, non-smoker. ☎749563

@WWW - ENGRAVER
Kind, fun GWM, 45, 5'9", enjoys theatre, museums, amusement parks. Seeking GM, 38-48, for friendship, dating and a possible relationship. ☎444271

GROWING TOGETHER
WM, 37, 5'11", 170lbs, brown/blue, in search of my counterpart; SM, 18-22. Give me a call, let's see what develops. ☎691353

COOL HAND LUKE
Hot, sexy, cool GM, 25, 6'2", personal trainer, likes dancing, dining, singing, John Mayer, weekends in Maine, (and yes it might be nerdy), bingo. Seeking match in smart, tall GM, 21-35. ☎444826

AMERICAN LIFE
Greek musician and artist, 27, 5'8", Madonna fan, sarcastic wit, the total package: face, mind and body. Looking to share my passions (music, art, design etc.) with an honest, handsome GM, 21-37. ☎449817

@WWW - 26YOWMBOSTON
Describe yourself in five words or less: "I'm a straight-shooter." Humorous, alluring, masculine, SWM, 26, 6', 165lbs, part-time model, lives Boston, seeks easygoing SM, 18-30! ☎484556

LOOKING FOR YOU
GWM, 40, 6'1", 210lbs, young, Euro looks, lean, muscular, intelligent, professional artist/designer. New to area. Looking for outstanding guy, 30-45, to settle down with. Dedham. ☎456478

@WWW - MATG0904
Attractive, sweet GBM, young 40, 5'11", 167lbs, seeks masculine, educated, in-shape, attractive, masculine GM, 28-45, N/S, for friendship, dating, possible LTR. ☎929942

THIS KNIGHT IN...
shining armor. 24, blond/blue, Scorpio, non-smoker, on the lookout for his soulmate, searching high and low for a WM, 18-35, non-smoker. Are you he? ☎425022

A FEEL GOOD VIBE
Blue-eyed GWM, 25, 6'1", 160lbs, brown hair, goatee, looking for outgoing male, 21-30, who'd like to get to know me better. ☎459269

BEAUTY ABOUNDS
Tall, handsome, masculine philosopher loves travel, creativity, and spontaneity. Seeking new horizons on all personal levels. You be a similar explorer who values playfulness, honesty. ☎782855

READY 4 YA
Loud, funny, sociable GM, 27, 5'11", slim build, driver, into the White Stripes, riding bikes, Avalon, watching movies with friends. Seeking sincere, honest male, 18-45, with ability to joke. ☎431601

RESEMBLES CARSON DALY
Professional GWJM, 30, 6', 205lbs, black/brown, likes punk/indie rock, films at Kendall/Coolidge, Middle East shows, cheap eats, etc. Seeking masculine GWM, 22-40, no initial expectations! ☎705054

EARTH ANGEL SEEKS...
soulmate. 25-year-old GWM, 165lbs, 5'11", blond/blue. Nice legs, abs, physique. I am "the gardener" as Will said. Kind, caring, loving, tender-hearted, sensual, passionate, and honest! ☎293982

CARE TO TALK?
Attractive, active GWM, 47, 6'1", 180lbs, in-shape, construction worker, likes basketball, softball, dining out, occasional drinks. Seeking physically fit GBM, 21-50, for dinner, drinks, movie. ☎276869

THE BLACK DRAGON
Good-looking, Jamaican, Cherokee and Italian dark-skinned male, 31, 6', 178lbs, with piercings, looking for intelligent, attractive GW/HM, 18-45, with a nice build. ☎271053

SPORTS JOCK
SWM, 43, with a muscular body, is looking for the same in a guy, 18-35, for working out together, friendship, dating, eventual long-term relationship. ☎947391

AVERAGE JOE
Attractive SWM, 44, 5'9", 185lbs, brown/brown, enjoys outdoors, movies, music, dancing. Seeking nice man, 38-48, non-smoker, for long-term relationship. ☎119239

HEART WANTS TO...
beat again. Honest, smart, loving GWM, 29, spontaneous, adventurous. I enjoy hiking, biking, dancing, movies. Seeking masculine man, 19-37. Too much more to list here! ☎941293

PURE & EASY
Easygoing BiWM, 45, 5'9", 185lbs, MA/RI area, N/S, drug/disease-free, seeks man, 25-50, for casual dating. ☎867106

ALL-AMERICAN JOCK
Very good-looking WM, 32, masculine, muscular, works out, plays sports, seeks WM 21-35, good-looking, very masculine, in shape into working out, playing sports, for dating. ☎850869

TOP OF THE NEWS
Male, 58, in shape, professional, athletic, Capricorn, loves the performing arts. Seeking man, 30-60, active, masculine, athletic. ☎886618

I MAKE A MEAN...
matzoh ball soup! Jewish guy, 30, 6', 205lbs, black/brown, clean cut, seeks guys around my age who don't get their chest waxed or listen to Madonna. ☎889677

ARE YOU IN SHAPE?
Good-looking WM, 38, 5'11", 170lbs, brown/blue, masculine, successful, solid, athletic build, seeks male, under 32, slim to medium build, for possible long-term relationship. Race open. ☎681763

LET'S TALK & SEE...
what happens. Masculine, positive, friendly African-American male, 39, 5'10", 185lbs, seeks masculine male, 25-42, race open, for fun, friendship, relationship. Get together and enjoy life. ☎280504

1969
GWM, 40, 5'11", 170lbs, artist/musician/writer, live music, reading, the arts, food, nature, poetic moments. Seeking younger, experimental explorer for discovery. ☎115379

GIRL AND PET DOG...
alone again. GWF, 35, fit, attractive, seeks fit GWF, 30-40, to experience the great outdoors, dine, talk and enjoy life with. Please be open, honest. ☎532096

@WWW - ESTELLA_ADORNO
Post-punk SWF, 24, enjoys indie rock, hip-hop, comic books. Seeking smart SF, 20-27, to listen to records, go to clubs, drink margaritas. ☎949775

SHARING STORIES
Funny, quiet, caring educator, 22, black/brown, 5'8", a great smile, little bit goofy, likes playing various sports, writing, cooking, relaxing. Looking to write a new chapter with honest, adventurous, athletic, single GF, 23-25. ☎449485

LETS MEET FOR COFFEE
Plus-sized, spontaneous, romantic GWF, 34, Capricorn, non-smoker, loves animals, outdoors, movies, coffee. Seeking woman, 25-43, for possible long-term relationship. ☎457930

@WWW - TEGTACE
Time for a cool change. Female law enforcement officer, 40s, Italian/Greek heritage, very attractive, artsy, seeks good old-fashioned romance with intelligent, sincere, attractive woman. The taller the better! ☎441854

COMING INTO UR WORLD
Let me be your Pipi Longstocking. Casual, laid-back, drama-free GF, 44, 5'4", brown/blue, retired for ten years now with flexibility to travel. My favorites include the Grand Canyon and Redwood Forest. The qualities I find most important in a partner are honesty and a sense of humor! Let's keep it simple: walks, movies, good food. I know some great restaurants, care to join me? ☎448100

A NIGHT ON THE TOWN
Outgoing, adventurous GF, 48, brown hair/eyes, 5'9", performer/photographer, adores dancing, sunbathing, working out, bike rides, Celine Dion, singing. Searching for beautiful, sincere GBF, 25-35, with personality for intimate relationship. ☎444809

@WWW - GIRLHUGGA
SWF, 38, Scorpio, enjoys spending time with someone special. Seeking SF, 34-44, for friendship and a possible LTR. ☎955788

NEW HAMPSHIRE AREA
Very fit SWF, 37, blond/blue, 5'6", 125lbs, enjoys outdoors, fitness, sports, dancing and romantic dining. Seeking WF, 25-42, non-smoker, for long-term relationship. ☎673786

DREAMER & RULE BREAKER
GWF, spiritual, creative, blonde femme seeks independent, creative femme. I enjoy films, intellectually stimulating conversations, soul connections. Looking for time well spent, chance to grow. Love darker women (Jewish/Italian/Lebanese/Native American). ☎433267

WHEREFORE ART THOU?
SWF, 41, Aquarius, lives by Golden Rule. Passions include football, romancing someone special, long walks, tender talks with the right person. Searching for feminine soulmate with beauty inside/out. ☎380040

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@WWW - BOSBURGUY
GWM, 42, seeks quality, intelligent man, 28-48, with good sense of self, dating/long-term relationship. Down-to-earth guy here with many interests: outdoors, movies, photography, and suburban pursuits. ☎114105.

HATE TALKING ABOUT ME
I'd rather hear about you! Healthy, clean, strong, compassionate GM, 39, 5'10", computer consultant, interests include art, music (Billie Holiday, Gina Bell), movies (Imitation of Life), walks. Just be real and I'm sure we'll have tons to talk about. ☎449913.

BUTTON-FLY LEVIS 501
French/Greek top cat, enjoys travel, history, foreign languages, dining, cooking, swimming, exercise, jogging, reading, conversation. Seeking passive yet assertive GM, 25-55, into jeans, white briefs. ☎401012

SCHOLAR, SENTIMENTAL
Share thoughts? Better-world dreams? You: 3rmother, smart, clean-cut. Passionate/versatile, slim WM, attractive 55, into books, films, serious music, nature, offers long term. STD-safe, monogamous admiration. ☎361349

Men Seeking Men

BEAUTIFUL, COOL LONER
for earthy, sincere butch. 25-year-old Indian male, closeted, beautiful face, soft/androgynous features. Medium height/lean body, seeks man, 25+, unafraid to meet bold, funny, independent person. ☎116395

YOUNGER SEEKS OLDER
SWM, 54, Libra, non-smoker, seeks gentle, laid back, straight-acting WM, 55-75, 5'10" and under, non-smoker, for a casual relationship. ☎439810.

CREATIVE COMPANION
Youthful, spirited, trim WM, early 50s, 5'9", non-smoker, seeks honest, fun long-term relationship with caring, romantic, healthy, independent GAM or other aware good guy, 30-45. ☎115048

COULD YOU BE THE ONE?
SWM, 60, brown/blue, likes to dine out and spend quiet evenings with a special GM. Could you be him? ☎943264

NOTHING BUT THE TRUTH
Irish/Italian newspaper reporter, 50, 5'6", 155lbs, brown/hazel, interested in history, books, movies, politics. Seeking GM, with similar interests and background. ☎451334

SINCERE AND HONEST
44 years old, brown eyes, salt-n-pepper hair, good shape. Love to read, beaches, mountains, tennis, TV, movies, traveling. Looking for tall, broad-shouldered man, 35-50. ☎669811.

BOYFRIEND WANTED
Athletic WM, 54, 5'6", 143lbs, romantic, enjoys the arts, film, fashion. Seeking older, cultured, professional WM. Serious only. ☎412232

JUST A GUY
38, 5'8", 160lbs, brown/hazel, not into bar scene. Into outdoors, relaxing, having fun. Seeking active guy. For casual dating ☎686101

SEEKING MEANINGFUL...
relationship. GWM, 53, 6', 215lbs, seeks slim GM, 18-26, for meaningful relationship based on trust, honesty, and respect. ☎191288

SEEKING FRIENDSHIP
GWM, 45, 6'2", 190lbs, from NH, enjoys traveling, dining out (Italian), theater/performances, classical/opera. Seeking GWPM, 38-50, with similar interests/tastes, for companionship. ☎264118

@WWW - TIGGERSTRIPE
Lonely, adorable GWM, 39, likes movies, dining. Seeking honest, sincere, nice, gentle SM, 34-48, who enjoys going out. ☎305699

AGE IS JUST A NUMBER
Attractive, slim GWM, 40s, 5'8", 150lbs, slim, brown/blue, very good-looking, seeks warm, understanding older man, 50+, for dining, movies, quiet times. ☎262237

SHARE DREAMS
SM, 24, 5'9", 170lbs, H/W proportionate, seeks attractive, in shape guy, open-minded and sociable, driven and level-headed, to share friendship and more. ☎677619

MULTI-FACETED
I'm into most music and movies, enjoy swimming, beaches, golf, watching sports, the outdoors, more. Looking for down-to-earth man, 18-40. Just be yourself. ☎646023

THE PLOT TWISTS
Accomplished writer, 50s, highly-educated, looking for "just right" SWF, 26-44, who likes the things which summertime brings: candlelight dinners, walks, the ocean. Friendship comes first. ☎427631

I'M FREE
GWM, 39, 5'10", 190lbs, brown/hazel, non-smoker, seeks man, 21-40, for fun times, adventure, possible romance. D/D-free. ☎316175

YOUNGER SEEKS OLDER
33-year-old WM, in very good shape, extremely healthy, blue-collar worker. You: laid-back, masculine, ready to show me fun times. ☎300403

PRETTY BROWN EYES
Good-looking, versatile African-American male, 29, 5'10", 210lbs, solid build, nose ring, enjoys working out. Looking for masculine brotha' with good head on his shoulders. ☎294405

Women Seeking Women

BLONDES HAVE MORE FUN
Gay feminine blonde, 30s, for relationship prefer another attractive woman (like blondes), between ages 30-44. ☎262110

WILD CHILD
SBF, 33, 5'6", 130lbs, brown/brown, with come hither looks, looking for WF with a pretty face and a wild spirit. ☎253469

@WWW - OFFBACK
Reserved, funny GWF, 56, has several interests, seeks SF, 40-55, to talk with and get to know. ☎280836

DANCE LIKE...
no one is watching! SF, 22, seeks SF, 20-27, for friendship first, possible long-term relationship. I'm funny, smart, outgoing, sarcastic, beautiful. Near Boston. ☎939524

@WWW - LUCKYCHRMX
Attractive, warm, romantic GWF, 40, enjoys outdoors, biking, beach. Seeking GWF, 30-50, who loves the arts. Let's be together. ☎943309

CARAMEL-COLORED FEMME
I'd like to meet a woman who's always yearned for another woman's touch. Not keen on how to meet someone with similar aspirations. Could become what we're both looking for? ☎466414

DREAMING OF YOU
Very attractive, 45, long walks, talks, arts, seeks sincere, no games. No x's in the heart, please be healed for a healthy start. ☎442703

@WWW - DENISE0648YAHOOCOM
Beautiful Bi Latina, 24, looking for female friend to have fun with: clubbing, drinking, seeking up the city's night life! Let's have fun together. ☎459034

YOUR AVERAGE WOMAN
GWF, 46, 5'5", 160lbs, believes lasting love evolves from sharing time, becoming best friends so hearts closeness is easy, natural, comfortable. Please be feminine. ☎939510

SOUTH COUNTY
SWF, 5'5, 5'4", 135lbs, non-smoker, D/D free, attractive, feminine, and romantic. Enjoys good conversation, the arts, walking, cooking, the outdoors, and more. Seeking SWF, with similar interests to share conversation and good times, for long-term relationship. ☎386622

ADVENTUROUS SPIRIT
Outgoing, honest, fun-loving BF, medium build, dark hair/eyes, ready to face new challenges, enjoys movies, beaches, traveling, dancing, Caribbean music. Seeking outgoing, fun-loving, smart woman, 40-50, with positive outlook on life. If you're ready to let loose, call! ☎396213

LOOKING FOR LOVE
Attractive SHF, 20, 5', Leo, non-smoker, seeks HF, 25-25, smoker, who is fun and wants a good friendship. ☎435000

LOVES LIFE
GWPF, 33, black/brown, non-smoker, attractive, femme, enjoys travel, art, sports, outdoors. Seeking attractive GWF, for friendship. ☎448422

ROAD TRIP?
Cute, considerate GWF, 38, 5'4", 116lbs, non-smoker, brown/beautiful hazel, enjoys movies, dining out, travel, beaches, golf, outdoors, walks, trips to P-town, cuddling. Seeking non-smoking female, 34-44. Not into bar scene. ☎419651

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FRIEND WITH BENEFITS
SWF, 31, seeking GF to hang out with, go to movies, dancing, dinners, and maybe some after dinner fun. ☎396201

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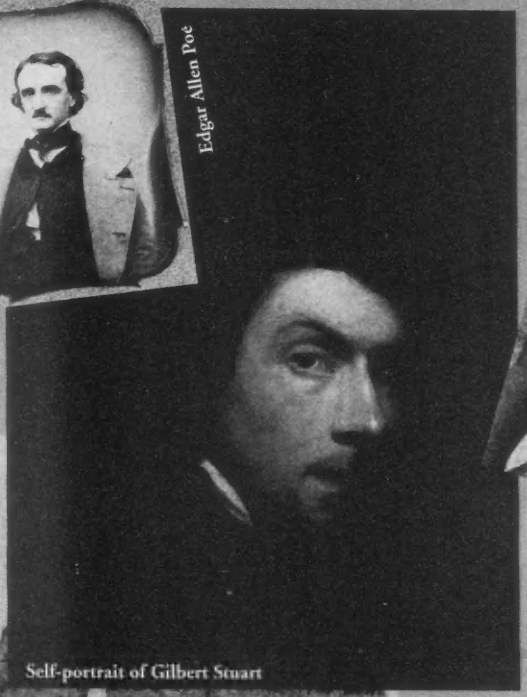
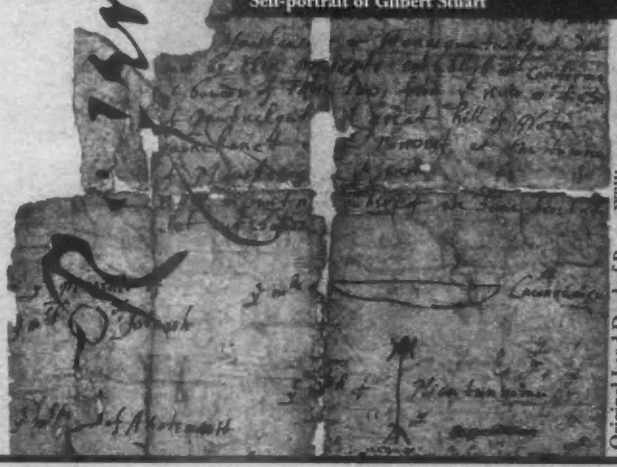


Self-portrait of Gilbert Stuart

Opera singer Sissieretta Jones



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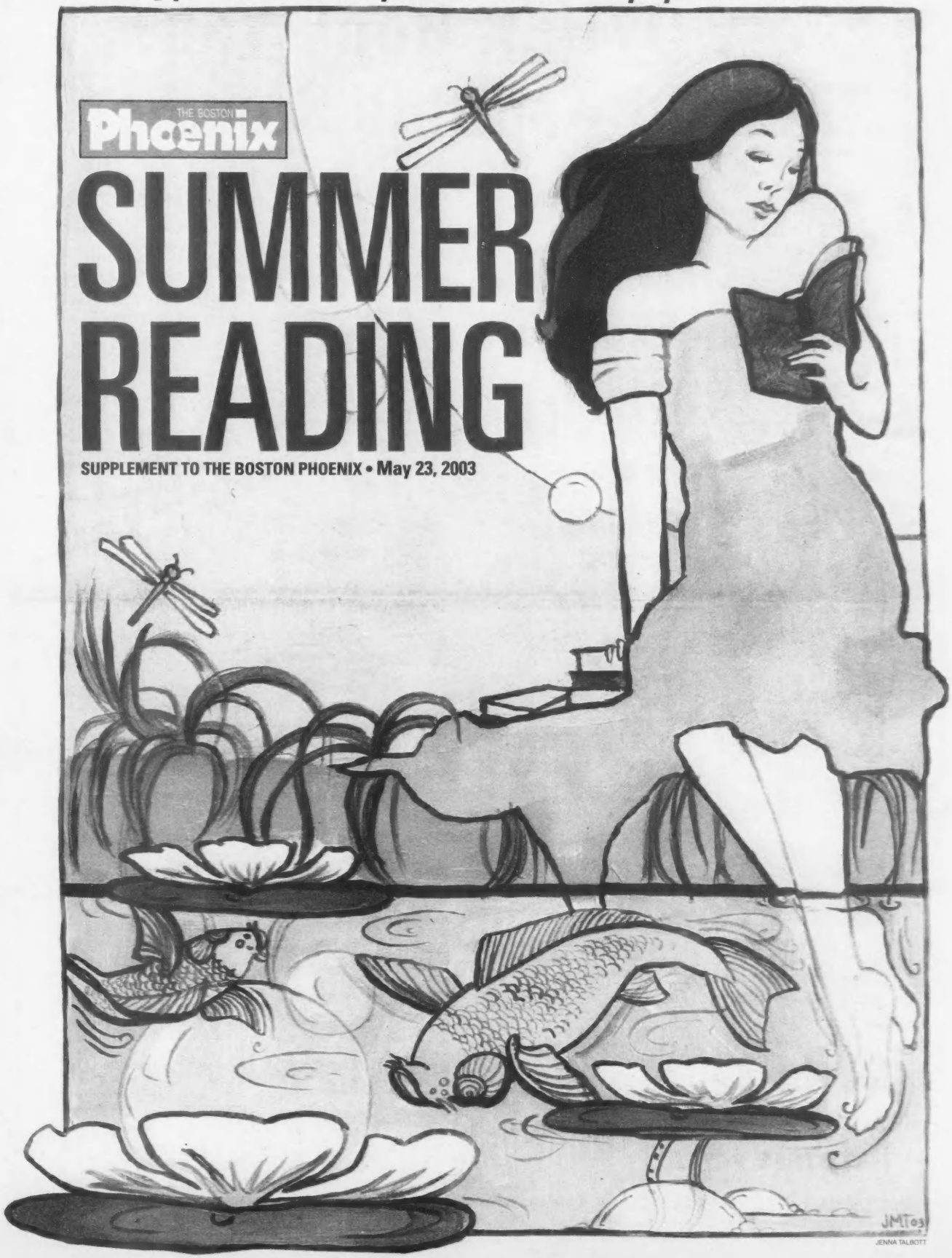

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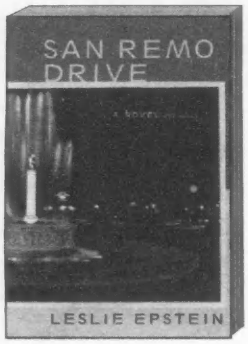

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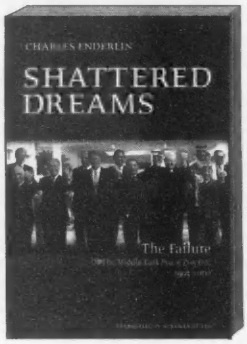

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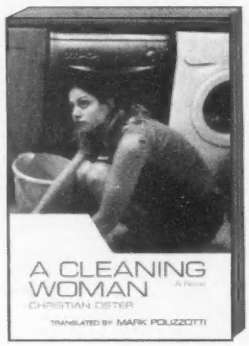

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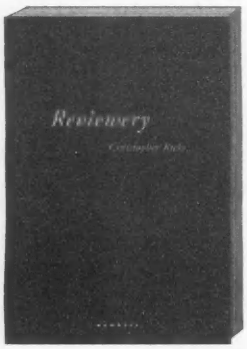

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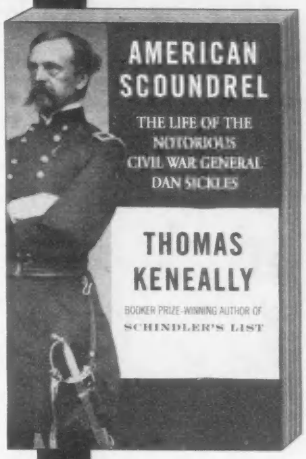
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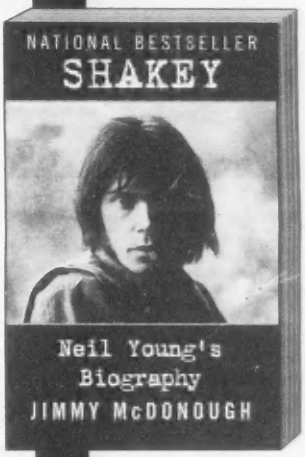

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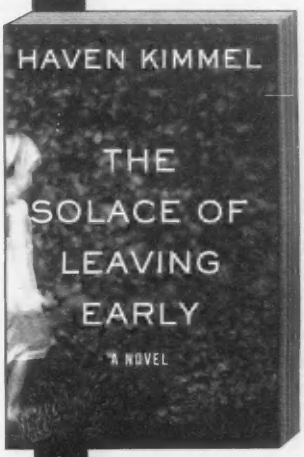

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Spiders, ants, and grasshoppers — OH MY

A round-up of this summer's interesting insect tales

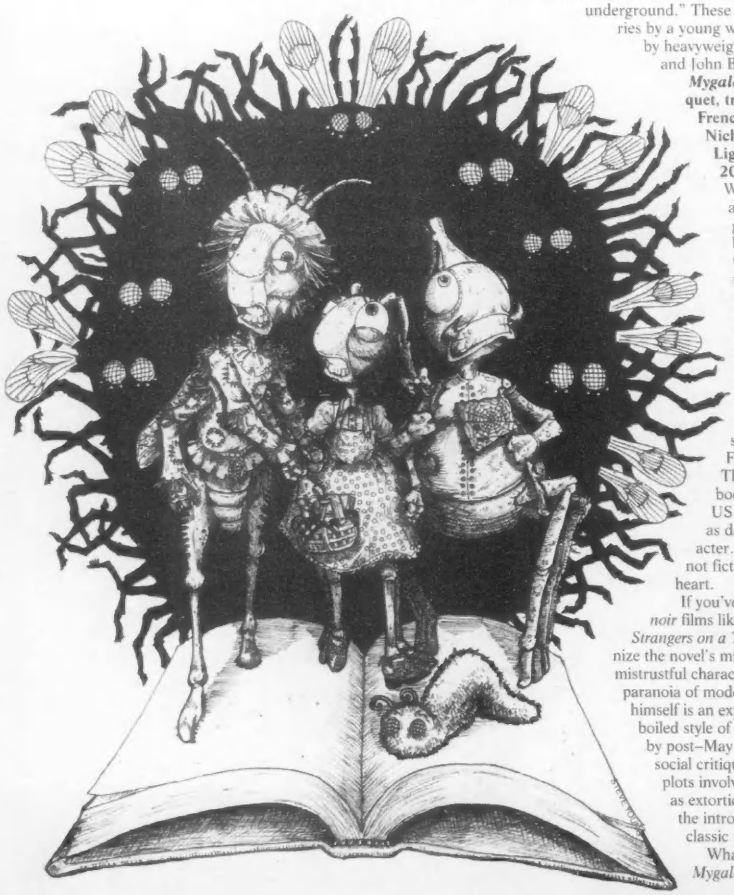
BY RICCO VILLANUEVA SIASOCO

KAFKA FANATICS, take heed: there's a revival going on. Admirers of *The Metamorphosis* — Kafka's tale of a young man who wakes up as a life-size cockroach — will note a spate of recent novels and short-story collections that focus on insects, giving life to human characters who are touched, obsessed, and yes, transformed by red ants, butterflies, and creaky old grasshoppers. We've even seen a tale of a plastic surgeon who preys on his victims much like a genus of tropical spiders. Good news for nature lovers, bad news for beach readers seeking to escape the pesky, real-life bugs of summer.

***Red Ant House: Stories*, by Ann Cummins (Mariner/Houghton Mifflin, 2003; $12).** There's a telling moment in Ann Cummins's story "Blue Fly" when a young Native American brother and sister stand in the doorway of their hut, silently amazed, watching their older sibling shoo flies: " 'Who,' she was saying — then *swish*, she slapped the table, and *splat*, a fly fell — 'invited you?' " The quirky characters that populate Cummins's debut collection are forever battling insects — often as a metaphor for their inner lives.

In Cummins's stories, blue flies, termites, annoying gnats, and cockroaches often remind us of her characters' frailty and potential for loss. In the wonderfully jangly story "Crazy Yellow," the enormity of a nine-year-old's attempt to deal with his mother's cancer diagnosis is eased by a simple metaphor. "The new lumps were no larger than ants, Lynn had told him today. Smaller than the first time. Just little brown sugar ants you could smash between your fingers."

The title story, "Red Ant House," selected for inclusion in *The Best American Short Stories 2002*, again deposits readers in the mind of a young adolescent — this time a hardened yet vulnerable girl named Leigh who is acutely aware of the secrets in adult life. As Cummins says, "If she were an insect, she might be a fire ant burning brightly in dark places." The image of ant hills, of places where everything is not visible to the human eye, appeals to the author enormously: "It suggests an intricate network of relationships, all hidden underground." These are fine, funky stories by a young writer duly praised by heavyweights Dave Eggers and John Barth.



***Mygale*, by Thierry Jonquet, translated from the French by Donald Nicholson-Smith (City Lights Publishers, 2003; $11.95).** What's a mygale, you ask, and what's it got to do with this book? In this disturbing novel, the mygale (pronounced MIG-uh-lee: technically, a genus of large tropical spiders) is the nickname given to plastic surgeon Richard Lafargue, a treacherous, web-spinning man. French novelist Thierry Jonquet's first book published in the US, *Mygale* has a heart as dark as its main character. Be warned: this is not fiction for the faint of heart.

If you've ever seen moody *noir* films like *Touch of Evil* or *Strangers on a Train*, you'll recognize the novel's mise-en-scène: several mistrustful characters who embody the paranoia of modern society (Jonquet himself is an exponent of the hard-boiled style of French *noir* inflected by post–May 1968 politics and social critique), melodramatic plots involving dirty crimes such as extortion and murder, and the introduction of the now-classic femme fatale.

What's fascinating about *Mygale* is that the femme fatale, Eve, does not act out until the very end, and when she does, she's torn between avenging wrongs and moving toward a more hopeful existence. In other words, she's a femme fatale with a conscience. At one point in the story, Eve travels to the ocean, cupping the wind outside her car window with her hand. Lafargue — the spider of the book's title — is behind the steering wheel. "He suggested she stop, for fear that insects or flying gravel might hurt her." It's a casual statement that might just as well be directed at the unprepared reader.

Spanish dynamo filmmaker Pedro Almodóvar, who garnered a much-deserved Oscar this year, has optioned Jonquet's book for a feature film. *Mygale* is an intricate, fast-paced tale in the Gothic tradition of Edgar Allan Poe (or modern counterparts Dennis Cooper and Darcey Steinke) in which the innocence of victims is questioned and the shady perpetrators — in classic *noir* fashion — are given sympathetic reasons for their crimes. As events unfold (I'm not ruining it by telling you there's a gun in the end, and someone ends up using it), we begin to wonder: did these victims deserve their fate? Who's really the spider and who is the helpless prey?

***A Few Short Notes on Tropical Butterflies: Stories*, by John Murray (Harper Collins, 2003; $24.95).** Nabokov, of course, was *the* butterfly aficionado. He often wrote of his fascination with the delicate winged creatures, and his photograph (with butterfly nets and all) graced national magazines like *Life*. In his debut collection of short stories, John Murray creates a character who might rival the butterfly love of the great Russian master of 20th-century prose.

In the collection's title story, "A Few Short Notes on Tropical Butterflies," our narrator is an older doctor whose marriage to a self-assured Indian neurosurgeon is threatened by his unwillingness to father children. His emotional distance contrasts with his devotion to the colorful flying creatures of his youth: "I spent my childhood ordering my collection of butterflies. Family, genus, species. I was devoted to the act of putting the world into ranked order."

What we eventually come to understand, however, is that our unnamed narrator is also prone to fits of imagination: "I'm a daydreamer — a worrying quality in a surgeon." These two elements, the daydreamer and the cataloguer, imbue him with butterfly-like appeal. Mixing fascinating insect science (*Ornithoptera victoriae victoriae* is one of Murray's lyrical selections) with a sure sense of character and voice, these wonderful stories reveal an articulate, beguiling new writer.

***The Grasshopper King*, by Jordan Ellenberg (Coffee House Press, 2003; $14).** This first novel by Jordan Ellenberg, the "Do the Math" columnist for *Slate*, is a witty send-up of campus politics at a dying Western community college. The Grasshopper King of the title is reclusive Professor Higgs, who, after dozens of years of scholarship and fame, abruptly refuses to utter another word. To anyone. Including his wife. At the college's expense. For years.

In the strange object-ridden basement of Higgs's palatial home on the edge of Chandler State campus, a graduate student named Samuel Grapearbor sits with Higgs through a long, hot summer. His graduate work involves tape-recording the professor's silence — just in case his revered boss suddenly decides to utter words of wisdom.

The Grasshopper King is a breezy discovery for readers. This is a well-crafted novel with realistic characters, and, most important, a wild satire of campus politics. The humor is at times outrageous (Grapearbor's translation of an obscure fictional magnum opus titled *Little Bug, Little Bug* delights, while his girlfriend's arcane research on the all-important "stocking fetish in British painting" depresses) and the hilarious finale is something out of a Preston Sturges screwball comedy. In this madcap novel, the grasshopper-like characters croak, leap, and butt heads — ostensibly over academic fortune, but really in an effort to understand the meaning of love. ■

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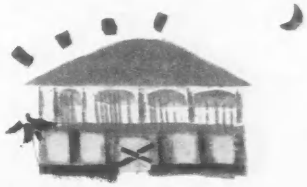
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Red all over

Sifting through the Sox drawer

BY MIKE MILIARD

BETWEEN BOOKS AND BATS, the Boston Red Sox represent an environmentalist's worst nightmare," writes Bill "Spaceman" Lee in his new *The Little Red (Sox) Book*. "Louisville Sluggers aside, several small forests have been destroyed to produce the extraordinary number of books written about the Boston Red Sox and their star-crossed history."

The Spaceman has said a lot of crazy things in his day, but that's not one of them. Baseball, after all, is the most venerated of sports. It's pastoral. It's balletic. Its equal dependence on the striving of the individual and the synergy of the team makes it a model of the democratic ideal, the quintessential American game. From almost the first opening day, writers have been raving and rhapsodizing about it in purple prose.

And no baseball team has inspired more ink spillage than the Red Sox. Indeed, there's something inherently literary about the Olde Towne Team's century-plus history. Like Greek epics or Shakespearean tragedy, the twisted plotline has sinister intrigue (Harry Frazee's depredations) and stout-hearted heroism (the "Impossible Dream" team of '67). There's comedy (the inscrutable utterances of Spaceman himself) and tragedy (pretty much every autumn since 1918). And there's romance: the visceral joyous heartache that's the shared currency of Red Sox fandom.

So it's not all that surprising that this season finds not one, not two, but *nine* new Sox-themed books. How poetic. Nine players, nine innings, nine chances to cheer and shout and wail and gnash teeth while strolling through the back pages of this storybook franchise.

BATTING FIRST: Mr. Bill Lee's ***The Little Red (Sox) Book: A Revisionist Red Sox History*** **(Triumph, 2003; $19.95)**, in which the leftist lefty takes it upon himself to pen a "revisionist history" of the team that luck forgot. Oh, if only the Sox saga could have unfolded like this! In his inimitable screwball style, the freaky philosopher spins his alternate worldview like a deadly change-up, stringing together quips, witticisms, bons mots, and bad puns into a crazy chronology that's sometimes as sad, for all the what-ifs it conjures, as it is laugh-out-loud funny.

What if George Herman Ruth had never been sent packing to Gotham? In Spaceman's bizarro world, the Bambino stays in Boston thanks to the shrewd maneuvering of Sox owner Joseph Kennedy (who'd procured the team from perfidious Frazee in 1919). He keeps the Sox at the top of the heap, of course, and the town that held Ruth to its bosom evolves accordingly, blossoming into the financial and cultural engine of the world while New York City shrivels into a pathetic husk.

Meanwhile, Ted Williams is spared from sacrificing the best years of his career in World War II when, in a plot hatched by President Roosevelt and Sox-catcher-cum-CIA-spook Moe Berg, Adolf Hitler is invited to the USA and treated to a Fenway double-header. As he throws out the ceremonial first pitch, Teddy Ballgame himself whales a line drive into Der Führer's face, killing him instantly. WILL AMERICA LET NAZIS FLOURISH? asks the headline of the next day's *Boston Patriot*. NUMBER NINE TO SWINE FROM RHEIN: "NEIN!"

Sometimes, Lee's daydreaming assumes an unexpected poignancy. What if, for example, the famous "tryout" grudgingly given to Jackie Robinson in 1945 ended with him donning a Red Sox uniform instead of being ignominiously heckled from the field — thus making Boston the first team to break the color line, not the last, and maybe even setting a different course for the city's famously fractious race relations? One can only imagine the untold titles that might have been won with Robinson and Ted Williams powering the team. "What can you say about a team that would pass up on a chance to sign Jackie Robinson?" Lee laments. "Well, you can say they were stupid. Or you can say they were very, very stupid. Or you can say they were very, very stupid . . . and racist.

See **RED SOX,** *page 8*

TIM WALKER

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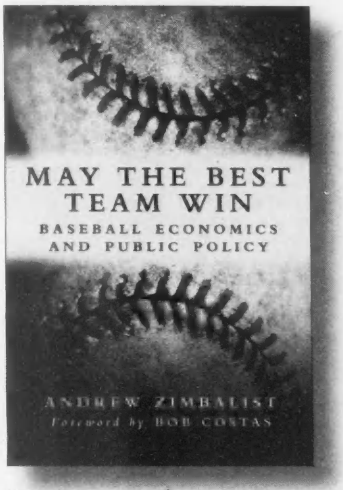

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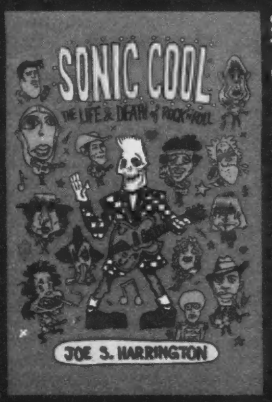

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RED SOX, *from page 6*

How stupid and racist were they? So stupid that they were, apparently, waiting for a player of Pumpsie Green's caliber to arrive."

For all the whimpering about the Curse of the Bambino, Lee reminds us, sometimes the Sox organization has no one but itself to blame. His book is chock full of chucklers. But as he tries to right every Red Sox wrong, from tragic Tony C. to bad-luck Bill Buckner to Bucky Fuckin' Dent, sometimes we laugh to keep from crying.

Baseball needs more Bill Lees, especially in these days of millionaire ballplayers who "come to camp with a financial adviser and . . . read the stock-market page before the sports pages." (As Rocky Bridges put it, way back in 1970.) But while the Roman Catholic/Zen Buddhist/anarchist bolshevik/marijuana-sprinkled-buckwheat-cake connoisseur Bill Lee is indisputably one of the game's true characters, his fellow left-hander Mickey McDermott, who pitched for the Sox from 1948 through 1953, was his progenitor.

What *is* it about southpaws? In ***A Funny Thing Happened on the Way to Cooperstown*** **(Triumph, 2003; $24.95)**, coulda-been contender McDermott reflects back riotously on his life on and off the pitcher's mound.

Signed into the Sox farm system at 17, McDermott threw three no-hitters in the minors before reaching the big leagues at age 19. The baby-faced beanpole's blistering speed (control, alas, was a different issue) had some casting him as the next Bob Feller. But despite his auspicious start, a hankering for whiskey, women, and song (he spent nights crooning in the now-defunct Steuben's, near Boston Common) proved to be McDermott's undoing before long.

If McDermott lost his lethal left arm, he kept his ebullient personality and devilish sense of humor. It says a lot that a player as brooding and self-disciplined as Ted Williams would take to slipshod, happy-go-lucky McDermott like an older brother. But reading the anecdotes co-author Howard Eisenberg helped put on paper, one can see why. True to his Irish surname, McDermott knows how to spin a yarn, and this rollicking rake's progress is full of 'em. Whether he's being jokingly instructed by Williams to bean Joe DiMaggio with his deadly fastball ("Break his arm") or told in no uncertain terms by his best friend, man-mountain first baseman Walt Dropo, to stop freeloading on his couch (Dropo dropped $500 to have the Fenway scoreboard spell it out: MICKEY, GO HOME), *Cooperstown* is a spirited evocation of baseball's golden age, a time when players had as much fun on the field as they did off it.

Even after his career ended in mediocrity, McDermott's drinking sessions with another Mickey (Mantle) and soused socializing with Kerouac, Rocky Marciano, and Frank Sinatra (whose bodyguards once almost "Swiss-cheesed" him after he spooked Ol' Blue Eyes with a drunken from-behind bear hug) ensured that his life, if sometimes boorish, was never boring. But after a long fallow period marked by days-long benders, McDermott bottomed out, suffering a heart attack and dying — twice — on the table during an emergency triple bypass. But he pulled through. And wouldn't you know it? He won a cool $7 million from the Arizona lottery soon after. McDermott's pitching potential may have been wasted, but his life has not been. As he told this writer (see "A Pitcher Speaks," This Just In, May 9), "I've had a lotta fun. Regrets, I've had a few. But too few to remember."

For several seasons, Mickey McDermott shared a Red Sox dugout with some of the most beloved players in the team's history. There was Ted Williams, of course, towering and glowering and utterly overwhelming. There was Dom DiMaggio, the small, bespectacled "Little Professor" — so different from his phenomenally gifted brother — who used his acute intelligence to compensate for his physical limitations. Ted's pal Bobby Doerr, decent, square-jawed, a little square, had played with Williams since they were skinny teenagers in the Pacific Coast Leagues.

(Now they're in Cooperstown together.) There was Johnny Pesky, who started as a clubhouse boy, but soon enough made the team; he's employed by the Red Sox to this day. David Halberstam's ***The Teammates*** **(Hyperion, 2003; $22.95)** is an affectionate, affecting portrait of the men Williams called, simply, "my guys."

In October 2001, Ted was fading fast. So DiMaggio and Pesky resolved to see their teammate and friend of more than 60 years one last time. (Doerr, tending to his stroke-stricken wife, couldn't make the trip.) Wary of flying so soon after September 11, the two old men — 85 and 82, respectively — set out, with Boston comedian Dick Flavin ("Teddy at the Bat") sharing the driving, from DiMaggio's home in Marion, navigating the 1300 miles to Florida. The whole way down, Halberstam writes, they never once listened to the radio. There was just too much to talk about, too many memories to relive.

Halberstam, who portrayed these four so vibrantly in his magisterial remembrance of the 1949 Sox-Yankees pennant race, *Summer of '49* (Perennial, 2002), visits them again in the autumn of their years. Weaving Halberstam's reportage with the players' own clear-eyed reminiscences about their salad days, *The Teammates* is a lyrical meditation on an enduring and endearing friendship. These men stayed close friends for six decades. It's hard imagine today's millionaire commodities, the free-agents who would trade allegiances in a heartbeat for the right price, doing the same. This slim volume is an elegy for a vanished age.

When DiMaggio and Pesky finally reach Hernando, Florida, they find their old friend, once indestructible, now frail and wheelchair bound. But Ted's a team player till the end. Just try not to get a catch in your throat when DiMaggio sings "Me and My Shadow" and Ted claps happily and says, "Dommy, Dommy, you did really well!"

The weird and sad spectacle of Ted's children squabbling over his body was an unseemly coda to an extraordinary existence. Lawrence Baldassaro's ***Ted Williams: Reflections on a Splendid Life*** **(Northeastern University, 2003; $20)** is a welcome corrective. It offers a chronological compendium of writings about a man whose bona fides were impeccable: the last man to hit .400, fighter pilot in two wars, philanthropist, fisherman nonpareil. Of course, Ted's simmering feud with "the Knights of the Keyboard" is well-known, and sportswriters were often all too happy to joust back. No surprise, then, that not all these selections are hagiographies. Nor should they be. But this collection, with works from writers like Red Smith, Peter Gammons, and John Updike, goes some way toward fashioning a complete view of a complex character who was single-minded in his pursuit of perfection — and who'd attained mythic status long before his death.

Respected baseball historian Glen Stout's ***Impossible Dreams: A Red Sox Collection*** **(Houghton Mifflin, 2003; $13)** is another omnibus compendium of sports writing. Dave "Colonel" Egan, Ring Lardner, Jimmy Breslin, Tony Massarotti, Dan Shaughnessy — Stout's corker collects them all. The impeccable selections start in 1901, with the announcement of a new team for the new American League (RIVAL BASEBALL NINE FOR BOSTON, from the *Boston Post*) and ends in 2002, with Stout's own rousing encomium, "Looking for Ted Williams," from *Boston Baseball*. In between is the entire Red Sox story, straight from rapid-fire Remingtons of the Boston daily sportswriters — who, Stout writes, constitute what "may well be the oldest and best tradition of baseball writing in the country."

The book is an indispensable summation of the Red Sox experience, a century's worth of snapshots. There are seminal columns like Ray Fitzgerald's famous and feverish Game Six postmortem, THE BEST GAME EVER! (from the October 22, 1975, *Boston Globe*), in which he writes, "Call it off. Call the seventh game off. Let the World Series stand this way, three games for the Cincinnati Reds and three for the Boston Red Sox. . . . How can there be a topper for what went on last night?" There are forgotten historical footnotes like Harold Kaese's TED'S LONGEST HOMER PIERCES STRAW HAT ON HEAD 450 FEET AWAY, from the June 19, 1946, *Globe*, in which Kaese interviews the Albany engineer whose haberdashery was mangled in the same spot where a red seat (#21 in Row 37 of Section 42) sits to this day. There are field studies, like OPENING DAY AT FENWAY, George Kimball's viciously funny *Phoenix* article from 1971, in which, after some time spent away from the game with the counterculture, he returns to the bleachers of his youth and finds their inhabitants unrecognizable. There are quirky clippings like George Frazier's TIBIALIBUS RUBRIS XV, EBORACUM NOVUM V, which appeared on the front page of the April 7, 1973, *Boston Globe* entirely in Latin.

Then there are moving, personal essays like *Herald* columnist Steve Buckley's piece for *Yankee* magazine, "A Postcard from My Brother," in which a chance glimpse at a bar-wall photo of celebratory mayhem following the clinching of the '67 pennant, "a framed burst of energy" from the team's impossible dream, reveals the author's late brother, Paul — "forever 14 years old . . . forever happy, and the Red Sox are forever the best team in the American League."

That essay is a pitch-perfect meditation on the deeply personal resonances of being a baseball fan. Doug Hornig's book ***The Boys of October: How the 1975 Boston Red Sox Embodied Baseball's Ideals — and Restored Our Spirits*** **(Contemporary, 2003; $24.95)** is another. Best known as a mystery novelist, Hornig ruminates on the transformative power of the game, seeing the '75 series as a balm to Boston (in the throes of the busing crisis) and the nation at large (in the doldrums thanks to Watergate, a Vietnam hangover, the OPEC oil embargo, and widespread economic malaise). Hornig himself, unemployed and going through a divorce, wasn't much better off.

But for 12 days, he and the nation had something else to think about when Cincinnati's overpowering Big Red Machine went up against Boston's ragtag group of underdogs, who gave them the fight of their lives. The teams couldn't be more different. Just look at their names. "Whereas Cincinnati fielded a bunch of guys named Johnny and Joe and Pete and George," he writes, "Boston countered with Pudge and Yaz, Carbs and Willow, Señor and the Spaceman." Hornig tracked down and interviewed most of the guys, and their remembrances are woven into with his own personal reflections as he relives the most classic of Fall Classics, game by game.

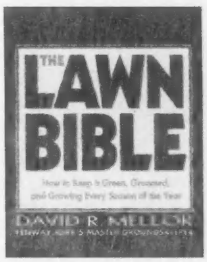
Baseball writing always runs the risk of being way too worshipful, of clouding the essence of the thing — a game, after all — with a fog of mythic foofaraw. But it's also true that every so often, on personal and societal levels, it transcends, becoming much more than the sum of its plays. The '75 series did. And it's to Hornig's credit that he so vividly captures the thrilling saga without falling victim to bathos.

For another passionate take on the same series, try Tom Adelman's thrillingly told ***The Long Ball: The Summer of '75 — Spaceman, Catfish, Charlie Hustle, and the Greatest World Series Ever Played*** **(Little Brown, 2003; $24.95)**. Adelman — who's better known, in the guise of his doppelgänger, Camden Joy, as one of music criticism's most passionate and wildly inventive voices — tackles not just that heart-stopping series, but the whole of the 1975 season, which he posits as the critical juncture in baseball. The end of the reserve clause and the beginning of free agency that year fundamentally altered the game, he argues, heralding constantly shifting allegiances and sending salaries ever further skyward. Plus, it was just one hell of a season, with a cast of characters a novelist might imagine. And a novelist's touch is what Adelman's brings to the story. His writerly virtuosity and imagistic ingenuity, and the creative license he takes in reconstructing characters' interior monologues make his novelistic reimagining of that crazy summer one for the ages. (For a full review, see "Perfect Game," Arts, April 3.)

For all the woulda-coulda-shoulda tragedy of 1975 (and 1946 and 1967 and 1986), it's easy to forget that the very first World Series was held in Boston — and that the very first World Series was won by Boston. *Boston Globe* sports columnist Bob Ryan revivifies that halcyon autumn in his breezy book ***When Boston Won the World Series: A Chronicle of Boston's Victory in the First Modern World Series of 1903*** **(Running Press, 2003; $18.95)**.

"Both teams are in the pink of condition, and a battle royale may be looked for," wrote legendary *Globe* sportswriter Tim Murnane as Game One between the National League's Pittsburg (no "h" in those days) Pirates and the Boston Americans (they wouldn't be the Red Sox until 1907) got under way at the Huntington Avenue grounds. "For three years the friends of the National and American leagues have longed to see the champions come together, but it was reserved for Boston to have the honor and pleasure of witnessing the first game."

Ryan reanimates these faded, sepia-toned photographs, transporting us back to a time when big Cy Young loomed large on the mound, Honus Wagner swung hard, and the fans — especially the "Royal Rooters," led by garrulous, mustachioed barkeep Michael "Nuf Ced" McGreevey — could unnerve the opposition with ceaseless refrains of Boston's anthem, "Tessie." As the fans spill out onto the field in exultant victory, Ryan reminds us of how the thrill of victory tasted so long ago. And will taste again. Some day.



In the meantime, even the Fenway gardener gets a book deal these days. In David R. Mellor's ***The Lawn Bible: How to Keep it Green, Groomed, and Growing Every Season of the Year*** **(Hyperion, 2003; $16.95)** the ballpark's master groundskeeper offers advice on keeping your front yard as verdant as Fenway's outfield. Mellor, who says his job "is the next best thing to actually playing in the big leagues," fills his book with tips on how to beat weeds, "how to think like a lawn," and how best to approach the subtle artistry of mowing (no instructions, alas, on how to carve the famous Red Sox logo).

Green lawns, after all, are nice things to have. Not least because they remind one of "the wild vernal hopes that leap every year, jonquil-like, in the hearts of [Red Sox] followers," as Roger Angell so eloquently writes in "The Flowering and Deflowering of New England," a 1967 *New Yorker* article included in *Impossible Dreams*. Angell contends that while it may be not be reasonable to say, April after April, that *this is the year*, "the lifelong Red Sox fan is not a reasonable man. In him is the perpetual memory of a dozen seasons when the best of hopes went for nothing, so why is he to believe that the worst of prospects may suddenly reward his fealty?" ■

Mike Miliard can be reached at mmiliard@phx.com.

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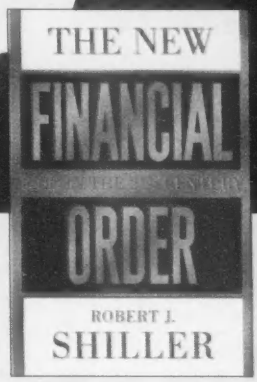

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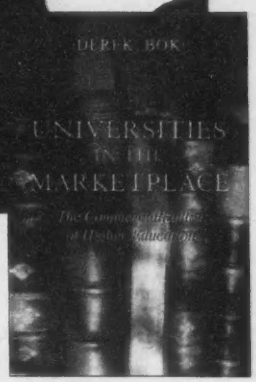

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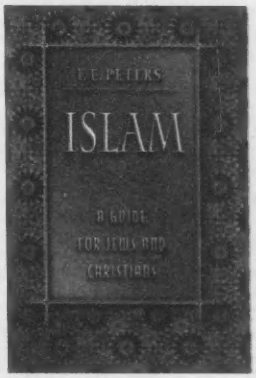

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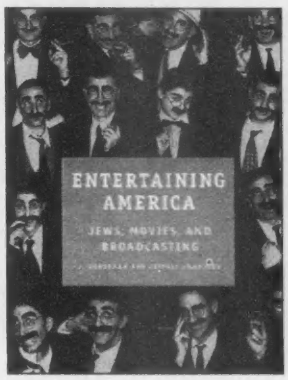

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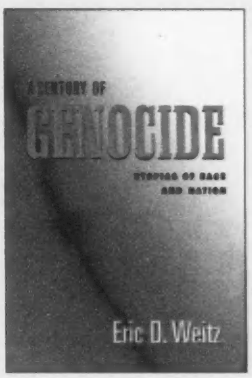

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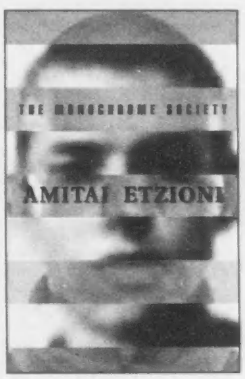

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Anthony's girl

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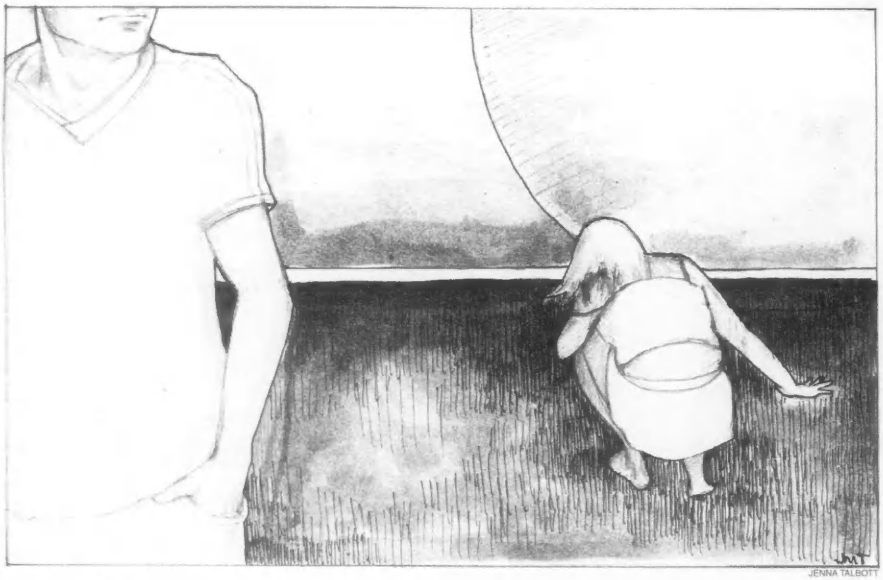

JENNA TALBOTT

ANTHONY AND HIS GIRL were at it again. She was in the back yard, making her awful noises, directing them up at the second floor where Anthony was. We could hear him clunking around up there. She yelled. He clunked. This was their unique talent: to sustain a heated argument without using any actual words.

"Why doesn't she just knock on his door?" Mona said. She was stirring rice.

"Maybe she's retarded."

"I told you: I talked with her."

"That doesn't mean she's not retarded."

"She's *not* retarded," Mona said. "Stop saying that."

"You want me to call 911?"

"Please don't, Timothy."

The last time I'd called, the cops insisted on taking complaints from us, which meant entering our apartment, which meant Mona had to run to the bathroom and flush my stash down the toilet, while I used the word *officer* several hundred times. And then, also, there was Anthony and his girl. They glared at us as the cops lectured them out on the porch. Every day for the next week, they left little gifts on our doorstep. A strip of rancid bacon. A salted slug. That kind of thing.

I told Mona I wanted to confront Anthony, but she pleaded with me not to. I was incredibly grateful for this. Anthony was terrifying. His arms were matted in dark hair. He wore clothes too small for him and his pale gums showed when he grimaced. He made Mona shiver. Shit, he made *me* shiver.

Anthony's girl looked like an overstuffed kewpie doll. Her eyes were blank and sort of sinister. She smelled strongly of baby oil.

When we first moved in, we'd found Anthony and his girl fascinating, part of the local color. We speculated on how they might have met. (At the Pink Floyd laser-light show? Cruising the local flea market?) They didn't seem violent. It was only her noises that set them apart, these strange, comic wails of grievance. Some nights, drawn close under the sheets, our skin still ripe with the smell of sex, I would lie there in the dark and translate.

Wait, I'd say. *She's telling him he forgot to pick up laundry detergent.*

She's asking him why he isn't more supportive of her macramé.

She's saying: let's do it with the lights on this time, you big lug.

I can see now that we should have left the house on Montford, moved on to a place where Mona and I could have run our natural course. But I think at that time we wanted most of all to feel solid with one another. And living beneath Anthony and his girl, withstanding their terrible fights, was a sort of shortcut.

There were other factors. Our place was cheap. Mona liked the afternoon light that cut through the alcove where she wrote poetry. And I enjoyed proximity to my suppliers. We spoke of the arrangement as temporary. Soon enough, we would make off to some nicer address, one with central air and water that wasn't brownish.

"I can't listen to this anymore!" Mona announced. She looked as if she were going to tear at her hair.

"Shall we dine out?" I said. "The Dash, perhaps."

"How about somewhere else? Somewhere nicer."

I showed her my wallet, turned it upside down and let the bills, all three of them, flutter to the ground.

"Fine," she said. "Let's just go."

On the way out, I locked the new dead bolt. It had cost more than 40 bucks, but it was worth it, just for the feeling of security. We both suspected Anthony was breaking in while we were out.

THE DASH INN was a Mexican place in Tempe, across the street from Arizona State, where Mona was in graduate school. It made about 80 percent of its revenue selling pitchers of Bud Light to the underage. The food was an afterthought. Jalapeño poppers. Nachos with mountains of government-issue cheddar. Eating out there, amid the college blowhards and their pointless ruckus, made me feel worldly. And another thing: it was easy to make connections at the Dash Inn, to cut the smalltime pot deals that served as my income.

When she wasn't writing, Mona worked at a Greek diner. She came home smelling like lamb and menthol cigarettes. I loved that scent, though Mona couldn't stand it. She jumped in the shower the second she got home.

As soon as we sat down, my friend Ethan appeared. I figured Ethan would be at the Dash. He was almost always there. We'd been undergrads together at ASU, blood brothers and all that, and we'd both received perfectly useless degrees in sociology. He took Mona's hand in his own and planted a kiss on her knuckles. He knew Mona didn't like him much, so he was always overdoing it a little to impress her.

Ethan had been gaining weight these last few months, mostly in the gut. He blamed his metabolism — another way of putting it would be that he was drinking too much. Mona told me I should talk with him about this. And I planned to do so, only it was taking me some time to think of how to approach the issue. Ethan could be pretty touchy that way.

I put my arm around Mona and asked him how it was going.

"Well, you know, okay. Things could be better, I guess. I saw Franny this morning."

"Where?"

"In front of her place, you know."

"What were you doing over there?" Mona said.

Ethan shook his head. "She looked perfect, man."

We'd known Franny back in college, before Mona was in the picture. She was a thin girl, sweet, insecure, with bad teeth and a heavy hand with the mascara. The Bonesack, we'd called her. Ethan had, too. Then they'd started going out, toward the end of senior year. Ethan had been embarrassed, had played the whole thing down, said they were just fucking, just fuck buddies. Even after it was obvious they were a couple, he refused to acknowledge they were going out. Then she'd gotten tired of his act — grown up a bit, I guess — and dumped him. This was six months ago. He'd spoken about her incessantly ever since, long, indignant tributes to his own wounded vanity.

"She's been getting sun, Timmy."

"What about a beer?" I said.

"Just perfect," Mona murmured.

"A pitcher," I said. "For the three of us." It was always a balancing act with the two of them. I wanted them to like each other. Secretly, I hoped Mona would regard my concern for Ethan as an indication of my loyalty.

We drank one pitcher, then another, and waited for our enchiladas. Mona and I sipped our beers. We hadn't eaten much yet, so we were both a bit loopy. She felt for my hand under the table. "Why is it," Ethan said, "that the good old days never feel so damn good when you're in the middle of them?" A sappy song came on the jukebox and Ethan began to sing along.

"Quiet down," I said.

"I'm 23 years old," Ethan said. "I'm so damn 23 it hurts."

"You should try meeting someone," I said. "Someone new."

Ethan swung his big head toward Mona. "What do *you* think?"

Mona looked at Ethan for a long moment. A complicated glance passed between them, a glance that said a number of things at once. Said: self-pity will get you nowhere. Said: you don't miss your water till your well runs dry. Said: you should have loved her as a person, not a possession. It was as if she were regarding the part of him too wounded to love anyone, or to love them sufficiently, and I might have seen, from the depth of sorrow in her eyes, that her concerns were broader than this: that she didn't want to be here, in this crap-ass college dive, with a boyfriend she explained to her folks as "very artistic" and "full of potential," but who was, in point of fact, dealing pot out of her apartment.

"Maybe you should spend some time on your own," Mona told Ethan.

But I was missing the connection, of course. I looked at Mona and saw only her beauty and her sadness, which made her more beautiful to me, because it suggested depth of feeling and the possibility that I might comfort her.

"Easy for you to say," Ethan said. "The happiest couple on earth."

"What about that girl from the sandwich place," I

said. "What was her name?"

"The girl from a sandwich place?" Ethan said. "Would you listen to this guy? What are you, the comic relief?"

Mona finished her beer, a final dainty swallow, and excused herself. We watched her sway to the bathroom, her legs making that calm scissoring motion.

"Don't let that one get away," Ethan said suddenly. "She's the real deal."

"I'm working on it," I said. "I know."

Mona returned a few minutes later and Ethan offered to walk us home.

"We'll be fine," I said. "Really."

Ethan shook his head. "That neighborhood you live in, Timmy. Shit."

Mona looked at me and lifted her chin. "We were supposed to have that talk," she said to me.

This was true. We were supposed to have that talk about the future, which meant my plans, whether I was going to apply to graduate school this year or let another deadline slip past. It was a talk aspiring to a greater, more final talk.

Ethan looked at his shoes. "Hey, no big deal. If you guys have something heavy on the agenda."

It was a cheap little guilt trip, horribly obvious, right down to the hangdog grin. But it was also full of loneliness, the brisk hunger not to be alone. And again, I expected that my loyalty might be seen as heroic.

While Ethan waited there on the sidewalk, I whispered to Mona, "He doesn't have to come inside. We'll just say our goodbyes and we can talk. I promise."

"Not the point," Mona said. "Not the point at all."

ANTHONY'S GIRL was in the front yard, hunched on the brown grass. Her face was wet and puffy and her miniskirt was bunched around her. This was often how her fights with Anthony ended. It wasn't that he hit her. He didn't *need* to hit her. She did most of the damage just with her own bloated heart.

"What's with *her*?" Ethan said.

Mona tugged at my sleeve. "Come on," she said. "Let's go inside."

Anthony's girl glared at us with her yellow eyes.

I turned to Ethan. "Don't let all this shit with Franny get to you, man. You have to know when to move on. Listen, I'll call you tomorrow."

"Yeah, hey. I was wondering if I might hang with you guys for a while."

I felt Mona let go of my sleeve. She hurried across the porch and slipped into our apartment.

Ethan stood on the stairs, the darkness fanning out behind him. His face looked like a desperate little moon. The dog next door, a boxer mix that occasionally bit, began to bark savagely.

"Aren't you gonna invite your fat friend inside?" Anthony's girl shouted. "Hey fatso, make a wish." She held up a dandelion and crushed it in her hand.

"Okay," I said to Ethan. "Just for a minute. Mona's tired."

Inside, Mona was perched before the window unit, letting cool air billow beneath her skirt. Her eyes were closed and she looked, for that moment, content. Then she heard Ethan's boots and I could see the skin around her eyes bunch.

I walked up behind her. I had this sensational idea that I might rub myself against her, let her know just how sexy she was. But Mona wanted nothing to do with my desire. She slipped away and hurried into her study, pulling shut the curtain she'd rigged for a door.

"One beer," I whispered, through the curtain. "That's all."

From the kitchen, I could hear Ethan pop one beer, then another. I found him plopped on the couch, with a beer in each hand. "Looks like it's just the two of us, pardner."

"You should take off," I said. "Seriously."

"Come on, now. We're having an apéritif."

I could hear Mona scratching at her notebook, and I imagined her little golden shoulders hunched and tense. Outside, Anthony's girl let fly with a round of howling.

"Christ," Ethan said. "What's *with* her?" He marched to the window and pulled it open and stuck his head out into the warm night. "Shut your fucking mouth!" he shouted.

"You're going to make it worse," Mona called out.

"She's right," I said. "Chill out."

But Ethan had found his mission. He was not blind to his own imposition and now he took it upon himself to handle this problem for us, the problem of the chubby nutcase on our front lawn. "Nobody wants you around," he told her. "You've overstayed your welcome. Do you understand? Beat it. Scram."

Anthony's girl quieted down for a few seconds, and for that brief interval I wondered whether I hadn't taken the wrong tack with her, after all. Then she began howling, louder than before.

Ethan shook his beer at her. It was an idiotic thing to do.

"You're spilling," I said. "I want you to go to the kitchen and get a sponge and clean that up. And then I want you to head out. I mean it."

"Don't be like that," Ethan said.

I went to check on Mona. She was staring at the wall, taking long, measured breaths. "I told Ethan to beat it, okay, baby?"

She nodded, without turning to face me.

WHEN I WENT back out to the living room, the door to our place was open. Through the window, I could see Ethan on the lawn with Anthony's girl. The two were circling one another slowly and muttering the sort of insults that can only end in trouble.

He said, "I got friends in there trying to have a nice, quiet evening, you imbecile."

"Fuck you, fat boy."

"Who are you calling fat, you psycho-betty?"

"Wipe my ass and use it as gravy on your hot-fudge-faggot sundae."

I shut the window and glanced down at the classified section left open on the coffee table. Mona had circled a bunch of ads with a red pen and placed my initials next to them. I went to the stereo and put on one of her classical CDs. My first instinct was to pop my head in on Mona again. What I really wanted was to curl up next to her and wait for the trouble to pass. But I felt, somehow, that it was my responsibility to keep Ethan from doing something stupid — that joining her was a reward I was going to have to earn. When I looked outside, Ethan and the girl were nose to nose, their jaws red and bunched.

JENNA TALBOTT

Mona called out my name. *Timothy*.

I knew what she wanted: she wanted me to forget about Ethan and his self-destructive woe. She wanted me to lock the door to our place. She wanted to have that talk about graduate school. It was a perfectly reasonable desire. But I wasn't ready to be improved just then.

Overhead, we could hear Anthony taking the stairs a couple at a time.

Mona shouted, "Don't go out there." At least, I think that's what she said.

But I was already heading for the porch, down the stairs, onto the front lawn. Anthony was a few paces in front of me. For a tall man, he moved slowly, which implied deliberation. His girl and Ethan were no more than a few inches apart. Their bellies were touching. And then — and this happened with an abruptness no one quite expected — Ethan pushed Anthony's girl down. It wasn't much, just a light shove. But it caught her off guard and she toppled onto the dried grass and landed heavily on her backside.

Ethan looked proud of himself, that same dumb, half-embarrassed grin he used to wear on those mornings after he'd first starting sleeping with Franny. But then he saw Anthony — the thick, mottled arms, the slope of his brow — and his grin disappeared. He began to back up immediately, out into the street, and then he simply turned and ran. I figured Anthony might give chase. But he wasn't that sort of guy. He didn't like to leave the property. His girl shook and spastically wept, and I wondered if I had been right at first, if she wasn't somehow retarded.

I walked toward her, hoping to apologize. But Anthony turned on me. He took hold of my arm. "You," he said. "*You*." And then, quite suddenly, I was on the ground and Anthony was stepping over me and seating himself on my chest and he weighed a thousand pounds.

I kept saying things like, "Be cool. I didn't do anything. Be cool, man." But he wasn't hearing any of that. He had a queer look of concentration on his face, of needing to complete a task. He pinned one of my arms beneath his knee and held the other one in his fist.

"Be cool," I said. "Come on, man. Chill out."

Then I turned my head, preparing to be punched.

But Anthony did not punch. He turned to his girl. She had quieted some. And now I could hear her crawling toward me, the wet heaving of her breath. Then I saw her face above mine, the spots of angry red acne and smeared lipstick. I watched as she reared back and, with a rattling from her throat, spat on my cheek.

Anthony leaned close. The pores on his nose were tiny black craters and his breath smelled like kerosene. "Do not," he said, "mess with my girl." Then he lifted himself off me and lumbered back to the porch with his girl on his arm, perched there almost primly, as if he were escorting her to a cotillion. I looked up and saw Mona staring through the window. Her big green eyes were sad and unsurprised.

FOR YEARS AFTERWARD, when I recalled these events, I told myself things would have gone differently if I'd been hurt, bloodied; that Mona would have been given reason, by my injury, to see that I had been, in some misguided way, defending her, defending us. This is the sort of shit I said to myself. It is human nature to say such shit.

What Mona said was this: "You should have locked the door, Timothy."

We were lying on our mattress, trying to settle in for sleep.

"We'll laugh about this someday," I said.

"No," she said. "We won't."

I could feel that something had been broken between us, some bond of trust or indulgence, though I was young enough then to suppose that such breaks, with the proper attention, can be mended.

Upstairs, through the ceiling, Anthony's girl began to wail again. Was it ecstasy or grief? I couldn't tell.

And so I made a joke, just to demonstrate my poise. "She's saying that she wants to spit on me again, that it turns her on."

Mona, who felt good beside me, who felt like every good intention I might have held back then, and whose skin glowed with the absurdity of our evanescent joy, who never failed to giggle at my jokes, now sat up in bed and looked at me for a long time, with her hair shining under the moon and her sad, green eyes.

"That's not what's she saying," Mona said. "She's saying: 'Listen to me, you asshole: I have a name. Listen to me: if you don't say my name, right now, this minute, you'll never see my face again.'" ■

Steve Almond can be reached at sbalmond@earthlink.net.

Young guns

BY RUTH TOBIAS

A look at some of contemporary poetry's brightest new talent

CONTEMPORARY AMERICAN POETRY is like a radio that picks up only two stations. At one end of the dial there's the raucous pop and shock-talk of the slam scene; at the other, the classical stuff of the academy streams forth. Between them there's no dialogue, no common audience. At least that's how the audiences themselves see it, as they tune in to the rival station just long enough to conclude that its songs all sound exactly alike — boring, lacking in either intellectual rigor or street-smart vigor.

In fact, however, there is an alternative station. Here, in their debut collections, young artists eagerly mix and remix the low with the high, the poetic with the prosaic, narrative flow with the integrity of the line. With its interplay between accessibility and obscurity, their work raises questions (rather than makes assumptions) about the kinds of knowledge readers might be expected to bring to any given poem — the inferences they're asked to make, the context they must provide — as well as about the scope of the poets' own knowledge of self and the world. Indeed, openness to question is precisely what separates these writers from the performance poets on the one hand — who lean more toward storytelling, stand-up routines, or demagoguery — and the scholars of postmodernism on the other, whose work too often involves nothing more than the rhetoric of theory or the theory of rhetoric. It's this openness, as a form of hopefulness, that invites and may yet engage a crossover audience in a post-postmodern, post-ironic era.

MARY SZYBIST'S ***Granted*** **(Alice James Books, 2003; $13.95)** takes the world for anything but, as the poet longs so deeply but demands so little that longing per se seems a state of grace, a heartbreakingly lovely end in itself. Take her description of the act of description in "Swamp," in which a recognition of the link between naming and owning leads to a re-cognition of the named — a decision to liberate the subject from its captivity in language, and herself from the role of poet-as-captor; poetry, she suggests, is not found in an adult's command of vocabulary so much as in a child's grasp:

> *He points up at the moist branches and says*
> osprey, egret, swallow-tailed kite —
> *and I watch them eagerly, and I call to them*
> bird! bird! bird!

Or consider her prayer in "Raiment," not for beauty and the power it confers, but for vulnerability in the form of plainness and its own paradoxically attendant strength — namely, faith in the flowering world around her, whose "vast summer" serves as protective covering for a defenseless, drably plumaged self:

> *I want to be stripped and*
> *scrubbed down the way*
> *one would scrub*
> *a dog. Then I want to*
> *be the dog: faithful,*
> *plain.*

That this is a form of religious faith, this bright earthly backdrop a form of the God whom the narrator in turn, as bathed "dog," reflects, only becomes clearer as the book progresses. For instance, take the recurrent mirror image of angels and insects. When, in "Self-Portrait with a Bee in My Mouth," she speaks of the bee "abuzz inside me,/all wings, restless," we see that it is her *being*, her soul, that flutters so desperately within, just as she is the thing beating its wings in the mouth of the world, of God — which may be a fair description of the poetic voice itself, or at least of Szybist's, no less iridescent for its fragility.

The similarly titled ***Given*** **(Verse Press, 2002; $12)**, by **Arielle Greenberg**, is similar to *Granted* in no other way. If there is longing here, it is purely for

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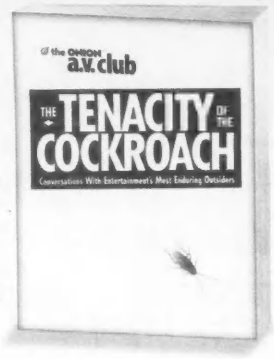

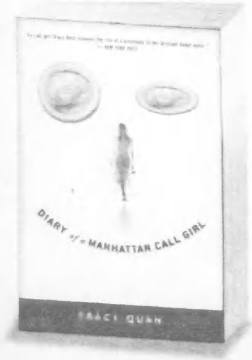

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POETRY, *from page 12*

something to long for; the "given" that Greenberg at once presents and resists is the relentlessness of change, to the extent that there is virtually no such thing as a thing, no object to which the subject can attach desire. The moon "becom[es] a burning door," the "night [is] not actually night," and "all the people are heaps of coal." Throughout the book, the narrator seeks one moment to catch change in action, then simply to confront the one constant that attends it — loss. In the poem "Soft Touch," she considers a lover who is indeed "touched" after having "once [been] hit by a playground":

> *"I want to call Cathy." And I would say, "But I am Cathy. I'm here. I'm your wife." And he'd say, swingset, "I know you are, but I want to call the other Cathy." . . .*
>
> *Was I another Cathy? She became an oatmeal on my tongue, on his. Me. The other Cathy. . . .*
>
> *People get impacted by a game or a jungle gym or some other form of violence and when they wander away I see them. I guess they could be more angry, suddenly very sweet, or afraid of bridges. In love with a thing they never knew before. A slight shift is all it takes.*

In such a precarious world, a slight shift rather takes it all, takes and undoes everything, which is precisely why it is so moving, in every sense of the word. Hope against hope, against such odds, for balance is what it is the poet's job to offer. The collection is prefaced by a poem titled "Afterwards, There Will Be a Hallway." Describing this passageway, she says, "I am anxious at both ends"; one gets the sense that she is literally holding down the fort, guarding entrance and exit to this place that is no place in itself, but which may yet lead somewhere solid and real. The poet oversees our passage through it — this hallway that is the nowhere-land of the book. It ends with the lines "sea legs/ come floating back to me," which themselves balance gingerly between hope and happenstance, a plea for and declaration of equilibrium in the midst of flux.

Richard Greenfield's universe, as glimpsed in ***A Carnage in the Lovetrees*** **(University of California Press, 2003; $16.95)**, is as disorienting as Greenberg's and even more harrowing, above all for the fluidity of the boundaries between it and the open wound that is the self. Exterior floods interior, the subjective bleeds into the objective, and the individual begins to disintegrate, as in "Device for the Blind":

> *He awoke in the tent to thunder.*
> *He couldn't see a thing in there except*
> *for the glow of a wristwatch.*
> *Was he camped on the border between?*
> *Forget it.*
> *The wind inflated the nylon room, the*
> *water seeped through the*
> *seams.*
> *Morning, nude in the river of snowmelt,*
> *the sugary purl at the sur-*
> *face brought him in.*
> *Out in the middle, he was sinking, he*
> *was dismantling the machine*
> *that had held him in place, within the*
> *blank among other things,*
> *tearing out the bright wires and then the*
> *motherboard.*
> *Birds chirped hysterically.*

Yet, for Greenfield, each moment of the poet's disintegration is the moment of another poem's birth; the carnage of the collection's title is his raw material, the blanks in him are filled with language, the device for his own blind spots is the poetic one of imagery: "I am supplying the words to a null in time, to the space between clarity and hallucination." Greenfield's book overturns the platitude "What doesn't kill us makes us stronger" to imagine that, perhaps, what does virtually kill us — life itself — makes us stronger, "accomplished among the rest of the wreckage." Speaking for those to whom that is not a paradox, his work still speaks compellingly to those of us who are willing to follow the broken lines of poetic logic.

Greenfield's allusion to the relationship between man and machine in the above excerpt finds an echo in **Timothy Donnelly**'s ***Twenty-seven Props for a Production of*** **Eine Lebenszeit (Grove Press, 2003; $14)**. Donnelly, in his inimitably witty, linguistically vigorous style, considers what makes us us, what animates us, moves us, and turns us on, as in "Sonata Ex Machina":

> *The desired machine plays the smallest*
> *sonata possible, an arrangement of*
> *gastro-*
> *intestinal blips, and this only at night*
> *when the*
> *program at night when the program*
> *skips. . . .*
> *The desired machine*
> *will start itself and stop itself, will fuel*
> *itself*
> *and fuck itself. It will right itself when*
> *thrown*
> *off-kilter, and it will even change its*
> *own*
> *damn filter. It would make itself if it*
> *had to, but it don't.*

The question becomes whether our most human faculty, desire, itself dehumanizes us and thwarts self-determination. Both book and poem's titles imply that desire renders us minor players in our own lives, lives with programmatic outcomes:

> *What are the traits that delineate the*
> *human?*
> I am not my own machine.

Donnelly's poetry, then, explores the process of renegotiating the terms of his desire — whereby the act of owning desire is its own form of fulfillment, liberating where the desire simply to own enslaves.

> *[B]eauty haunted us, admit it — that it*
> *moved us, brought us back*
> *beneath a happiness, that place where*
> *we could call*
> *something beautiful and not mean and,*
> *moreover, mean it.*

In ***Zirconia*** **(FenceBooks, 2001; $12)**, meanwhile, **Chelsey Minnis** doesn't explore that process so much as inhabit it, like a skin. In this excerpt from "Uh," the poet, at once force and freak of nature, dominatrix and urchin, self-dramatist and dreamer, gives shape through her signature use of conjunctions and ellipses to the imaginative space between will and world, declaration and denial, between the two meanings of *want* — desire and lack:

> *..uh..... I want to wear hot pants.....*
> *.....and rest my boot on the back*
> *of a man's neck.....*
> *.....*
> *.....and.....*
> *.....take a sharp cane.....*
> *.....and...stick my heart....like...a piece of trash*
> *.....in a park.....*
> *.....and.....*
> *.....*
> *.....*
> *rise out of arctic waters with curled icicles in*
> *my hair and a speargun .....*
> *.....and.....*
> *.....buy a lazy game cat with claws.....that*
> *scratch me.....*
> *.....and.....uh!.....*

Minnis's periods suggest a repetition of closure as much as any lingering pause — an insistence upon letting go of her every last wish as much as a conjuring of the next. Thus they mark the means and ends, the meanings and endings, of hope. Reading her work is as easy as accidentally tuning into a skewed frequency — and then choosing to stay with it. ■

Ruth Tobias can be reached at ruthiet@bu.edu.

writers & readers series

6/3 TUESDAY 7PM
MARIAN KEYES *Sushi for Beginners*

Prada-wearing New Yorker Lisa Edwards tries making a silk purse out of a sow's ear when her "fabulous" new promotion turns out to be a deportation to Dublin. She thinks her life has ended, but once she gets a look at her new boss – the disheveled and moody Jack Devine – she believes there may still be hope. Those who have caught Marian's previous readings know the fun that's in store; the rest of you will just have to show up and find out…

6/6 FRIDAY 7PM *Free and unticketed!*
MARGARET ATWOOD *Oryx and Crake*

Brookline High School Auditorium 115 Greenough St., Brookline

Her novel *The Blind Assassin* won the Booker Prize in 2000. Now, groundbreaking author Margaret Atwood revisits the dystopian style of her 1985 classic *The Handmaid's Tale*. Her new novel, *Oryx and Crake*, takes place in a nightmarish future world in the aftermath of ecological disaster, written with Atwood's customary wit, humor, and breathtaking vision.

6/12 THURSDAY 7PM
BENJAMIN CAVELL *Rumble, Young Man, Rumble*
JOSHUA FURST *Short People*

Booksmith presents two extraordinary new voices in short fiction that explore innocence and innocence lost. Richard Price says local powerhouse Benjamin Cavell's stories are "air-tight meditations on American masculinity: both celebration and critique, sometimes manic, always precise. Like early Thom Jones, a great find." Playwright, Iowa Writer's Workshop alum and schoolteacher Joshua Furst presents *Short People*, a cute and acute collection of moving tales illustrating the contrasting fun and heartache of contemporary American childhood.

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COOLIDGE BOOK sense

6/16 MONDAY 6PM *Coolidge Corner Theatre – Tickets $2*
SHERMAN ALEXIE *Ten Little Indians*

Booksmith welcomes back the renowned poet, author, and filmmaker responsible for the gems *The Lone Ranger and Tonto Fistfight in Heaven*, *Reservation Blues* and *The Toughest Indian in the World*. With a trademark style that would be best described as performance art, Sherman Alexie reads from *Ten Little Indians*, his emotionally-charged collection of stories about Native Americans who find themselves at personal and cultural crossroads.

6/19 THURSDAY 7PM
ELINOR LIPMAN *The Pursuit of Alice Thrift*

A chance rhinoplasty consultation between a surgical intern and a carnival fudge salesman sparks, well, *something*… So begins another enchanting, uproarious, and insightful novel from Elinor Lipman, the infamously adroit Booksmith favorite and bestselling author of *The Inner Circle*, *The Ladies' Man*, *Isabel's Bed*, and *The Inn at Lake Devine*. This event is co-sponsored with Boston Magazine, who have chosen *The Pursuit of Alice Thrift* as their Book Club selection for June.

6/30 MONDAY 7PM
ALICE HOFFMAN *The Probable Future*

All born in the month of March, the three generations of women of the Sparrow family have been bestowed with extraordinary and burdensome gifts: Stella can see the future, Jenny can see the dreams of others and Elinor is a human lie detector. Weaving a magical world out of local lore, the author of *Here on Earth*, *The River King*, and *Practical Magic* wows us once more with an unforgettable family saga.

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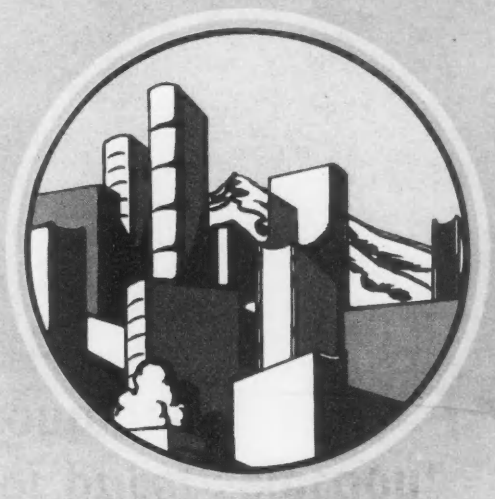

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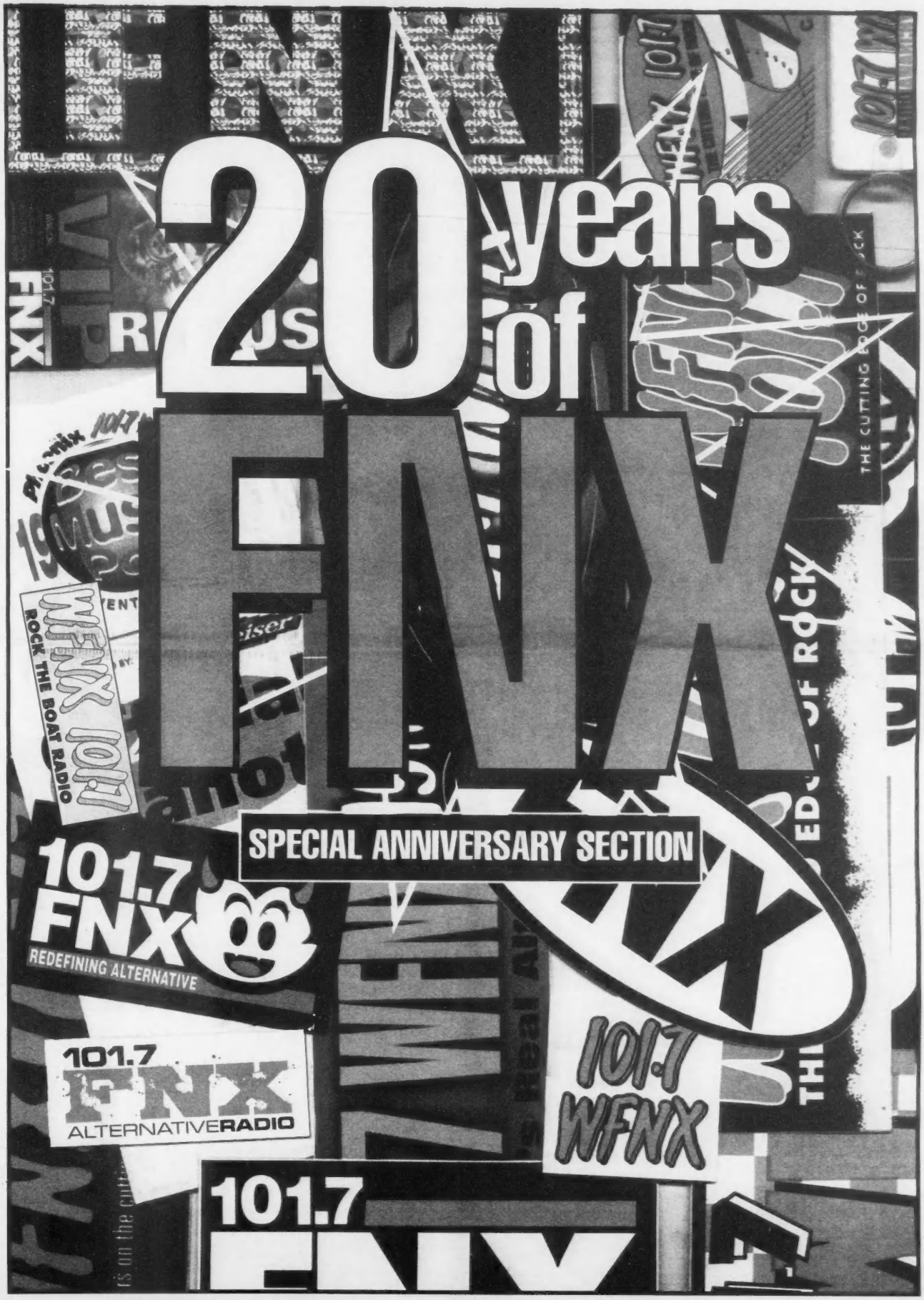
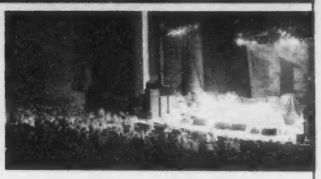

20 years of
FNX
SPECIAL ANNIVERSARY SECTION
101.7
FNX
REDEFINING ALTERNATIVE
101.7
FNX
ALTERNATIVERADIO
101.7
WFNX
101.7
FNX
ROCK THE BOAT RADIO
WFNX 101.7

2003



WBZ 4

Tweeter center

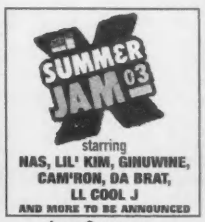
TRUE B MUSIC

May 20 7:00 PM

May 22 7:00 PM

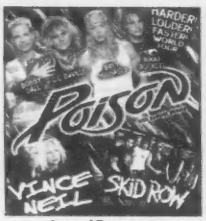
May 25 1:00 PM

Sat., May 31 1:00 PM



June 2 5:00 PM

Fri., June 13 8:00 PM



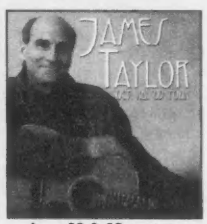
June 15 8:00 PM

June 18 7:30 PM

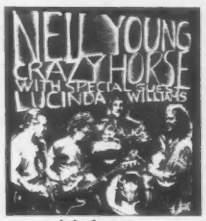
June 22 5:00 PM

June 25 7:30 PM

Friday, June 27 6:30 PM



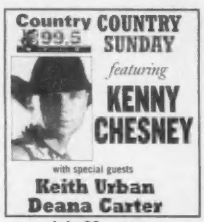
June 28 & 29 7:30 PM



July 1 7:00 PM

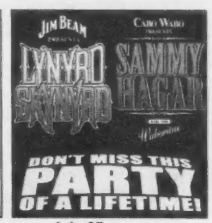
July 2 & 3 7:30 PM SOLD OUT
with special guest THE BUZZCOCKS
Friday, July 11 7:30 PM ON SALE NOW
with special guest SLEATER-KINNEY

July 13 7:00 PM
with special guest
Susan Tedeschi



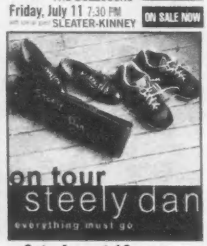
July 20 6:00 PM
with special guests
Keith Urban
Deana Carter

Fri., July 25 2:00 PM



July 27 7:00 PM

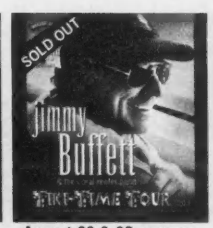
August 14 & 15 9:00 AM



Sat., August 16 7:30 PM

Fri., August 22 7:00 PM

August 25 & 27 7:00 PM



August 28 & 30 8:00 PM

September 8 & 9 7:00 PM

October 5 7:00 PM

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FNX...20 years on the cutting edge!

Cruze

Executive Director of Programming FNX Radio Network, host of *Cruze in the Morning Show*

Can you believe it? The little station that nobody gave a chance to survive is actually turning 20 Years Old!!

During the 20 years of its existence, WFNX has become one of the most imitated, and in my own humble opinion, one of the most underrated radio stations in the country.

Oh, don't get me wrong–we've definitely had our low points. (Does anybody remember "Radio Anarchy?") But we also have received a few accolades along the way, like when *Rolling Stone* magazine named us "One Of Only 10 Stations That Doesn't Suck" several years ago. And this little format of music that at some point was dubbed "alternative," and was thought to not be commercially viable, somehow became the stuff that almost every station wanted to play in the early '90s.

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If that's the kind of radio you want, then FNX is for you! So do yourself a favor — ENJOY IT! Appreciate it! Share it with your friends! Don't be like the people that I get email from all the time...who've moved away to another city and only then realized how good they had it when they lived in New England.

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Stephen, thanks for the opportunity to be a part of the best radio station in America! Here's to 20 more years of doing what those guys in the suits don't understand. Here's to FNX!

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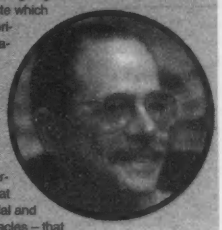
Phoenix Media/Communications Group, Chairman & CEO

By the time 1983 came around, the *Boston Phoenix*, after 17 years of being in business was pretty solidly established. We had survived both the alternative newspaper war with the *Real Paper* which had folded, as well as the incredibly harsh economic turmoil of the preceding few years. So when the opportunity to acquire the WLYN-FM signal, located just north of Boston in Lynn, presented itself, we were able to buy it at a price that we could afford. However, what we failed to fully understand at that time was that what we were getting was a Class A – 3000-watt FM radio station. Despite the broker's pitch and an independent engineering study that confirmed that the signal could be "substantially improved" in its ability to reach into Boston, though "technically" true, WFNX, as we had renamed it, (as in Phoenix Radio), would forever have a more limited signal than all of the Class B – 50,000-watt FM stations in the market that we would be competing with for loyal listeners.

But undaunted, clearly out of fortunate ignorance, (because if we had known better we probably wouldn't have gone ahead with the purchase), we passionately dove into the world of commercial broadcast radio – creating from scratch a crazy patch-quilt of programming that combined an eclectic mix of music including in regular rotation rock, reggae and jazz. In addition to the non-traditional music mix, we also stopped the music regularly to broadcast a spectrum of two-plus minute long non-music features. A diverse number of topics were covered, among them film, theatre, and other arts reviews, political and social commentary, and hourly reports on upcoming events. It was all conceived of as a "music and more" radio station, programmed for smart people: the same kind of people who read the *Phoenix*. Of historical importance, it also turned out to be the beginning of what evolved into the ultimately very popular "alternative radio" format.

Although it took about five years before the station stopped losing money, the eclectic programming, with some serious fine-tuning by a lot of wonderful programming people (especially in the beginning Judith Brackley a very special lady who shared the vision), had started to attract a group of equally passionate and loyal listeners. Even the limitations of the signal's power didn't discourage people from tuning in. In fact, on air, we boldly acknowledged our signal's deficiency and actually offered to send people an antenna to attach to their receivers to help bring in our signal better.

Others within this special 20th Anniversary supplement write about many of the amazingly wonderful events and truly extraordinarily special experiences that all those talented staff from the past, right up to the present, have partaken in – so I'm not going to attempt to indicate which particular experience was my favorite.



What I do want to say, however, is that the FNX journey has proven the marvelous truth that despite financial and technical obstacles – that with committed and hard-working men and women of vision, passion and talent, that which is deemed by naysayers to be unachievable – is not only achievable, but is exquisitely achievable. WFNX, and today the other stations that make up the FNX Radio Network, have an incredible list of current staff and alumni who are such men and women.

Yes, it is also true that the road along the way has had its rough and deep potholes – and to deny the dark days would only diminish the many more glorious ones. It also needs to be noted that the environment of today's world of commercial broadcasting is radically different from when we were fortunate enough to start WFNX. I am disheartened by merger after merger and consolidation on top of consolidation that have compromized the current radio business. Not only has this trend made the independent broadcaster a nearly extinct species, but as part of it, the opportunity has essentially disappeared for creative people to take a chance on the radio medium – and with that chance, risk the possibility of failure.

Unfortunately, given the current leadership at the FCC, it looks as if consolidation – and the homogenization of the medium – indeed the media – is going to get worse before, or if ever, it gets better. In addition, as these giants continue to grow through acquisition and the assumption of more and more debt, the need to feed themselves with more and more revenue increases exponentially – as does there use of highly suspect business practices to achieve those revenues and drive out competition.

Only time will tell where all of this takes us. My wish, however, is that 20 years from now, there will be a WFNX 40th Anniversary supplement in the *Boston Phoenix* – and whoever is running the joint then can say – as I say here – the last 20 years have been very special, and I am privileged and proud to have been at the helm as it has all unfolded.

Andy Kingston

General Manager, FNX Radio Network

It seems like yesterday that I was writing an article to reflect on "15 Years of FNX."

Indeed, in the years I have been at FNX, there have been many, many highlights. Events such as our infamous (100,000+ attendance) Green Day show at Boston's Hatch Shell, the FNX/*Phoenix* Discovery Series at Avalon with the then-little-known-band, Pearl Jam, warming up the show, The FNX Live At Fort Apache concert series with bands such as Radiohead, the Bosstones, Buffalo Tom and Smack Melon, Dave Mathew's intimate performance for a few lucky FNX listeners and staff at a Boston recording studio, and the Beastie Boy's blistering outdoor set at the FNX block party on Lansdowne Street. Great radio moments such as the live on-air broadcasting of Alan Ginsberg's poem "Howl," featuring Peter Wolf and the creation of the Nation's first gay talk show, *One In Ten*, in 1992. However, rather than looking back at the wonderfully rich heritage of FNX, I'd prefer instead to focus on the station's future…

Five years ago I wrote, "WFNX is one of only a very few true alternative stations in the country given the freedom to take chances. And as a free-thinking station that likes to take risks, we sometimes make mistakes, but our listeners have stood by us knowing that we will always deliver on our promise." This statement is even truer today and yes, while we have made some mistakes, our future as an independent and innovative alternative radio voice for Boston is very strong. Tune into 101.7FNX *today* and you won't be disappointed. There's nothing like us across the radio dial in Boston or in the country. We are continuing to discover and define the alternative sound of radio with new bands like Fischerspooner, Idlewild and Electric Six and we're wrapping them together with some other cool songs from bands we've discovered during the past 20 years.

Today, Corporate radio has become big business, leading to fewer risks and more homogenization on the airwaves. Today, there are even fewer privately owned and operated stations like FNX – particularly in a major market like Boston. Today and in the years ahead, FNX will continue to take chances and continue to develop more groundbreaking radio programming.

Thank you for your loyalty throughout all or part of our past 20 years, and let your friends know that FNX… is back!

Henry Santoro

News Director, FNX Radio Network

Stephen Mindich hired me as the news director for FNX in 1983, the year he founded the station. I was the second person he brought on board. The first was Judith Brackley, the program director. The fact that news figured so prominently in his plans for the new station speaks volumes: Stephen's mission was to take his award-winning weekly newspaper, *The Boston Phoenix*, and put it on the air. Every day of every week, Judith and I would meet and scour the pages of the paper, looking for the items that would translate best to the airwaves. We'd choose from the news stories; the music, movie and theater reviews; the food and wine reports; the lifestyle essays; and the listings of who was playing where and on what nights. Then we'd give the stories we selected a sound, sometimes interviewing the *Phoenix* writers on the air, sometimes having them write up and deliver their pieces, and sometimes reporting

Continued on page «Num»

20 YEARS OF FNX

1983

101.7- WFNX launches in Boston.
The first song to hit Boston airwaves... "Let's Go to Bed" by the Cure.

Jazz *Brunch* launches
Airing a jazz show was ground breaking for a commercial alternative station.

1984

New Order concert at the Boston Opera House
New Order went on stage, played for only 10 minutes, then stopped!

1986

FNX News Director Henry Santoro interviews Andy Warhol

1986

101.7FNX named Best FM Station by the *Boston Globe* Reader's Poll

▶▶▶▶

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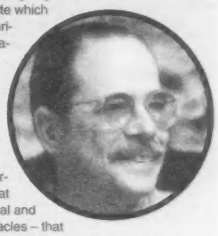
By the time 1983 came around, the *Boston Phoenix*, after 17 years of being in business was pretty solidly established. We had survived both the alternative newspaper war with the *Real Paper* which had folded, as well as the incredibly harsh economic turmoil of the preceding few years. So when the opportunity to acquire the WLYN-FM signal, located just north of Boston in Lynn, presented itself, we were able to buy it at a price that we could afford. However, what we failed to fully understand at that time was that what we were getting was a Class A – 3000-watt FM radio station. Despite the broker's pitch and an independent engineering study that confirmed that the signal could be "substantially improved" in its ability to reach into Boston, though "technically" true, WFNX, as we had renamed it, (as in Phoenix Radio), would forever have a more limited signal than all of the Class B – 50,000-watt FM stations in the market that we would be competing with for loyal listeners.

But undaunted, clearly out of fortunate ignorance, (because if we had known better we probably wouldn't have gone ahead with the purchase), we passionately dove into the world of commercial broadcast radio – creating from scratch a crazy patch-quilt of programming that combined an eclectic mix of music including in regular rotation rock, reggae and jazz. In addition to the non-traditional music mix, we also stopped the music regularly to broadcast a spectrum of two-plus minute long non-music features. A diverse number of topics were covered, among them film, theatre, and other arts reviews, political and social commentary, and hourly reports on upcoming events. It was all conceived of as a "music and more" radio station, programmed for smart people: the same kind of people who read the *Phoenix*. Of historical importance, it also turned out to be the beginning of what evolved into the ultimately very popular "alternative radio" format.

Although it took about five years before the station stopped losing money, the eclectic programming, with some serious fine-tuning by a lot of wonderful programming people (especially in the beginning Judith Brackley a very special lady who shared the vision), had started to attract a group of equally passionate and loyal listeners. Even the limitations of the signal's power didn't discourage people from tuning in. In fact, on air, we boldly acknowledged our signal's deficiency and actually offered to send people an antenna to attach to their receivers to help bring in our signal better.

Others within this special 20th Anniversary supplement write about many of the amazingly wonderful events and truly extraordinarily special experiences that all those talented staff from the past, right up to the present, have partaken in – so I'm not going to attempt to indicate which particular experience was my favorite.



What I do want to say, however, is that the FNX journey has proven the marvelous truth that despite financial and technical obstacles – that with committed and hard-working men and women of vision, passion and talent, that which is deemed by naysayers to be unachievable – is not only achievable, but is exquisitely achievable. WFNX, and today the other stations that make up the FNX Radio Network, have an incredible list of current staff and alumni who are such men and women.

Yes, it is also true that the road along the way has had its rough and deep potholes – and to deny the dark days would only diminish the many more glorious ones. It also needs to be noted that the environment of today's world of commercial broadcasting is radically different from when we were fortunate enough to start WFNX. I am disheartened by merger after merger and consolidation on top of consolidation that have compromized the current radio business. Not only has this trend made the independent broadcaster a nearly extinct species, but as part of it, the opportunity has essentially disappeared for creative people to take a chance on the radio medium – and with that chance, risk the possibility of failure.

Unfortunately, given the current leadership at the FCC, it looks as if consolidation – and the homogenization of the medium – indeed the media – is going to get worse before, or if ever, it gets better. In addition, as these giants continue to grow through acquisition and the assumption of more and more debt, the need to feed themselves with more and more revenue increases exponentially – as does there use of highly suspect business practices to achieve those revenues and drive out competition.

Only time will tell where all of this takes us. My wish, however, is that 20 years from now, there will be a WFNX 40th Anniversary supplement in the *Boston Phoenix* – and whoever is running the joint then can say – as I say here – the last 20 years have been very special, and I am privileged and proud to have been at the helm as it has all unfolded.

Andy Kingston

General Manager, FNX Radio Network

It seems like yesterday that I was writing an article to reflect on "15 Years of FNX."

Indeed, in the years I have been at FNX, there have been many, many highlights. Events such as our infamous (100,000+ attendance) Green Day show at Boston's Hatch Shell, the FNX/*Phoenix* Discovery Series at Avalon with the then-little-known-band, Pearl Jam, warming up the show, The FNX Live At Fort Apache concert series with bands such as Radiohead, the Bosstones, Buffalo Tom and Smack Melon, Dave Mathew's intimate performance for a few lucky FNX listeners and staff at a Boston recording studio, and the Beastie Boy's blistering outdoor set at the FNX block party on Lansdowne Street. Great radio moments such as the live on-air broadcasting of Alan Ginsberg's poem "Howl," featuring Peter Wolf and the creation of the Nation's first gay talk show, *One In Ten*, in 1992. However, rather than looking back at the wonderfully rich heritage of FNX, I'd prefer instead to focus on the station's future...

Five years ago I wrote, "WFNX is one of only a very few true alternative stations in the country given the freedom to take chances. And as a free-thinking station that likes to take risks, we sometimes make mistakes, but our listeners have stood by us knowing that we will always deliver on our promise." This statement is even truer today and yes, while we have made some mistakes, our future as an independent and innovative alternative radio voice for Boston is very strong. Tune into 101.7FNX *today* and you won't be disappointed. There's nothing like us across the radio dial in Boston or in the country. We are continuing to discover and define the alternative sound of radio with new bands like Fischerspooner, Idlewild and Electric Six and we're wrapping them together with some other cool songs from bands we've discovered during the past 20 years.

Today, Corporate radio has become big business, leading to fewer risks and more homogenization on the airwaves. Today, there are even fewer privately owned and operated stations like FNX – particularly in a major market like Boston. Today and in the years ahead, FNX will continue to take chances and continue to develop more groundbreaking radio programming.

Thank you for your loyalty throughout all or part of our past 20 years, and let your friends know that FNX ... is back!

Henry Santoro

News Director, FNX Radio Network

Stephen Mindich hired me as the news director for FNX in 1983, the year he founded the station. I was the second person he brought on board. The first was Judith Brackley, the program director. The fact that news figured so prominently in his plans for the new station speaks volumes: Stephen's mission was to take his award-winning weekly newspaper, *The Boston Phoenix*, and put it on the air. Every day of every week, Judith and I would meet and scour the pages of the paper, looking for the items that would translate best to the airwaves. We'd choose from the news stories; the music, movie and theater reviews; the food and wine reports; the lifestyle essays; and the listings of who was playing where and on what nights. Then we'd give the stories we selected a sound, sometimes interviewing the *Phoenix* writers on the air, sometimes having them write up and deliver their pieces, and sometimes reporting

Continued on page <None>

20 YEARS OF FNX

1983

■ **101.7- WFNX launches in Boston.** The first song to hit Boston airwaves... "Let's Go to Bed" by the Cure.

■ ***Jazz Brunch* launches** Airing a jazz show was ground breaking for a commercial alternative station.

1984

■ **New Order concert at the Boston Opera House** New Order went on stage, played for only 10 minutes, then stopped!

1986

■ **FNX News Director Henry Santoro interviews Andy Warhol**

1986

■ **101.7FNX named Best FM Station by the *Boston Globe* Reader's Poll**

▶▶▶▶

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FNX...There's nothing like the original. *continued*

from their articles ourselves. Mixed with cuts from the most cutting-edge vinyl records around (there were no CDs in 1983), those broadcasts gave FNX the makings of a powerhouse: a station that more than lived up to the moniker The New Rock on the Block.

To get a sense of the early days of FNX, take a look at the superb documentary Dogtown and Z-boys. It tells the story of the California kids who created the X-games without knowing it. They surfed and skateboarded their way from obscurity to Olympic fame before they – or anyone else – knew what had hit them. They created an attitude, a way of life. They were way too busy having fun to notice that the world was watching – or to realize that they were making history. That's the way it has always been at FNX.

I call what we did back then "seat-of-the-pants radio." We tried everything there was to try. If it worked, we kept it; if not, we dumped it. At one point, beginning I think in 1985 or '86, general managers from other alternative start-up stations around the country would send their program directors to Boston to do nothing but monitor the FNX signal. "Try to figure them out," the GMs would say. But nobody could.

That's what being a leader is all about. It was about having artist-icon Andy Warhol hang out with me for hours at my tiny studio in the Phoenix offices because, as he told me after one of our many interviews, "I feel comfortable here." He had shunned two other radio stations in Boston that day. It was about Yoko Ono telling me that when she was in Boston, the only place to visit was FNX. It was about Kurt Cobain being painfully happy to be in a place where he didn't have to perform for anyone. It was about having the pluck to whisper in Billy Joe's ear, between songs while on stage at the Hatch Shell, that he was doing an awesome job – when in reality the MDC Commissioner had asked me to tell him to stop swearing or the plug would be pulled on the Green Day show. (He didn't, and the plug was pulled.) It was about my on stage shouting argument with Evan Dando after he and the other Lemonheads showed up four hours late for a FNX listeners-only show at the Rat. It was about Pearl Jam and the Smashing Pumpkins at the Best Music Poll. It was about challenging the FCC's safe harbor language rule and broadcasting a live recording of Alan Ginsberg's *Howl*, read by Peter Wolf, Willie Alexander, and about a dozen other of the best and brightest rockers and Boston personalities that we could find. And it was about my being personally invited to a U2 concert at the Worcester Centrum by none other than Bono.

FNX's Henry Santoro gives Andy Warhol his 15 minutes of fame. photo: E. Sedgwick

At FNX, we learned to take the bumps and the bruises as well as the accolades that come with being ahead of the curve. Come to think of it, our modus operandi hasn't really changed at all in the past 20 years: We still follow nothing but our own instincts. We always have had, and always will have, the best ears in radio. So do you, our listeners.

Nadia Behring
Marketing Director, FNX Radio Network

I'm never sure quite how to explain to people exactly what it is that I do. In fact, I don't think my Mom is even quite convinced that I HAVE a job.

The truth is, I have one of the greatest jobs in the world. I really enjoy putting together events and promotions for FNX. It is always amusing when people I meet think that my job is just the glamorous part and that all I do is hang out with Rock Stars and put together crazy parties. I often wonder if they realize that the Rock Star just threatened to not go on stage because his under-age and famous girlfriend wasn't allowed in the club *or* that I had to search all over town for macrobiotic, organic, grown-in-the-untouched-hills-of-Madagascar coffee that said Rock Star *had* to have (only to see him guzzle down 100 cans of non-organic, highly processed Red Bull before going on stage.)

And then there was the time that I was pinched (and not in a *good* way, mind you) by a tour manager during a performance because I let the press take notes while in their seats in front of another Rock Star. "It'll distract her!" he fiercely whispered in my ear as his grubby paws pinched (and bruised) my arm.

And my idea of glamorous doesn't involve having to cut 36 pounds of baby oil-soaked beads off of the neck of a winner at FNX's first Mardi Gras Party, or having to clean up the aftermath of the *Morning Show's* "Bowl of Chum" contest...uck!!

Don't get me wrong, I wouldn't have it any other way. I am proud that the FNX parties, promotions and concerts are the best throughout New England. So what if I have a few hassles along the way — it's all worthwhile the moment the Rock Star hits the stage, and I look out at the audience as they enjoy the event. And when they leave the event and I hear them talking about how *nobody* throws a party like FNX! That's when I realize that my job is truly the best!

As I put the pieces together for this look back at 20 years of FNX, even I was amazed at how many groundbreaking events this station has brought to New England. Here's to the next 20 years — high maintenance Rock Stars and all!

20 YEARS OF FNX *continued*

1987

- 101.7FNX named Best Rock-Pop Station by the *Boston Globe* Reader's Poll

1988

- FNX lives up to being "Rock the Boat Radio" by being chosen Boston's #1 Radio Station by *Boston Magazine*

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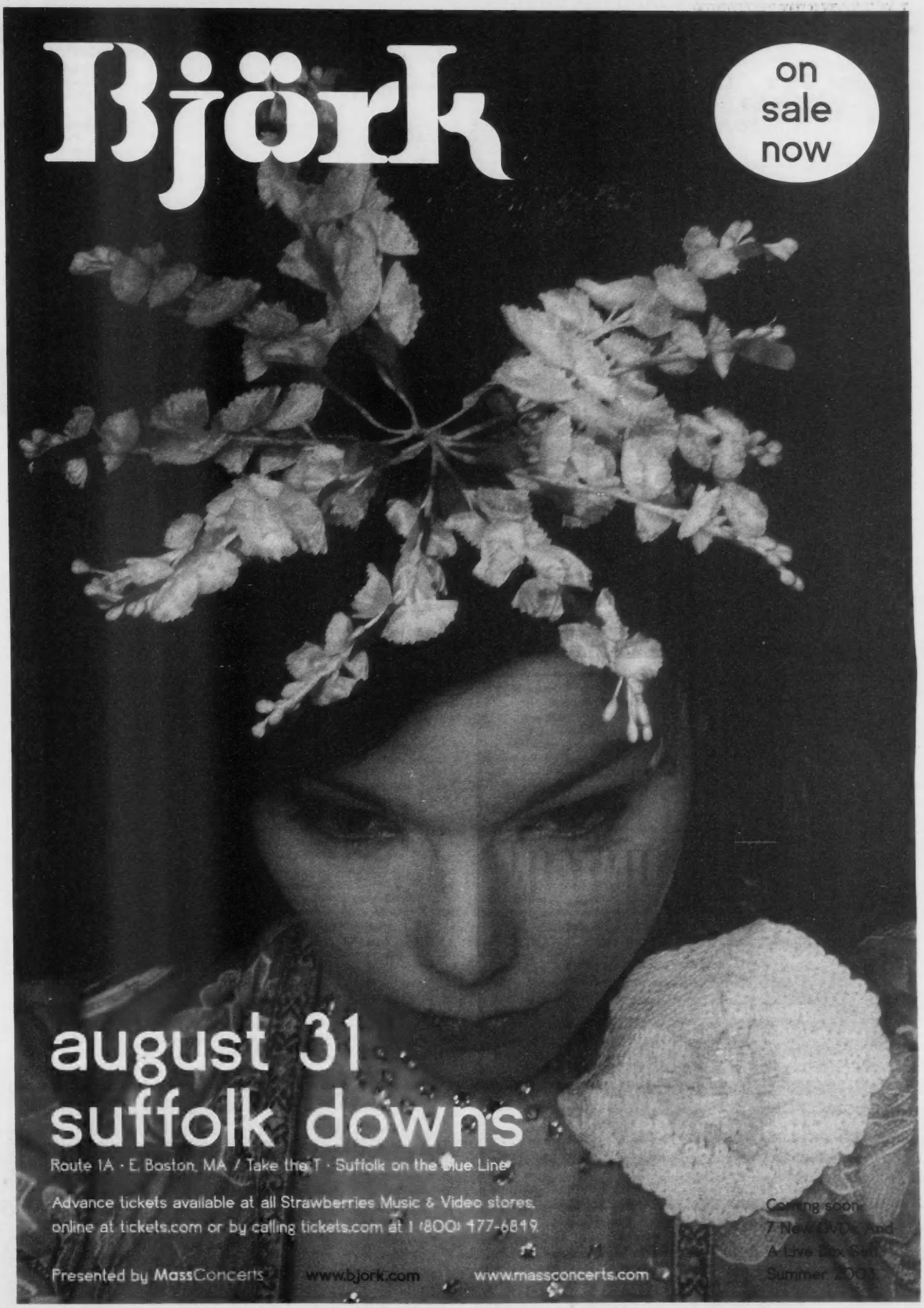
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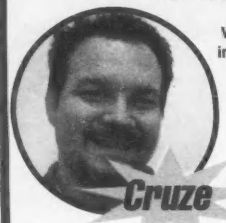
FNX Top 500 songs of all time

1. Nirvana "Smells Like Teen Spirit"
2. NIN "Closer"
3. Violent Femmes "Blister In the Sun"
4. U2 "New Years Day"
5. Jane's Addiction "Been Caught Stealing"
6. The Smiths "How Soon Is Now"
7. The Clash "Should I Stay Or Should I Go"
8. Pearl Jam "Jeremy"
9. Radiohead "Creep"
10. Beck "Loser"
11. REM "Losing My Religion"
12. Sex Pistols "Anarchy In The U.K."
13. Stone Temple Pilots "Plush"
14. The Cure "Just Like Heaven"
15. Beastie Boys "Fight For Your Right (To Party)"
16. Pixies "Here Comes Your Man"
17. Smashing Pumpkins "Today"
18. The Ramones "I Wanna Be Sedated"
19. Red Hot Chili Peppers "Under The Bridge"
20. Linkin Park "In the End"
21. Depeche Mode "Personal Jesus"
22. Blur "Song 2"
23. Nirvana "Come As You Are"
24. Iggy Pop "Lust For Life"
25. Green Day "When I Come Around"
26. NIN "Head Like A Hole"
27. Radiohead "Karma Police"
28. Pearl Jam "Alive"
29. Modern English "I Melt With You"
30. Mighty Mighty Bosstones "The Impression That I Get"
31. Sublime "What I Got"
32. U2 "Pride(In The Name Of Love)"
33. Jane's Addiction "Jane Says"
34. Breeders "Cannonball"
35. New Order "Blue Monday"
36. Bob Marley/Wailers "One Love"
37. Stone Temple Pilots "Interstate Love Song"
38. Rage Against the Machine "Killing In The Name"
39. Smashing Pumpkins "Disarm"
40. REM "It's the End Of the World As We Know It(And I Feel Fine)"
41. Offspring "Come Out And Play(Keep 'Em Separated)"
42. U2 "With Or Without You"
43. Nirvana "Heart-Shaped Box"
44. Fatboy Slim "The Rockafeller Skank"
45. Lenny Kravitz "Are You Gonna Go My Way"
46. David Bowie "Space Oddity"
47. Alice In Chains "Man In The Box"
48. Oasis "Wonderwall"
49. Beastie Boys "Sabotage"
50. Soundgarden "Black Hole Sun"
51. The Clash "London Calling"
52. The Clash "Rock The Casbah"
53. Green Day "Longview"
54. Depeche Mode "Enjoy The Silence"
55. Violent Femmes "Add It Up"
56. Pearl Jam "Black"
57. Smashing Pumpkins "1979"
58. Pixies "Monkey Gone To Heaven"
59. Foo Fighters "Everlong"
60. Faith No More "Epic(What Is It)"
61. The Strokes "Last Nite"
62. U2 "One"
63. Rage Against The Machine "Bulls On Parade"
64. The Cure "Let's Go To Bed"
65. Beastie Boys "Girls"
66. Coldplay "Yellow"
67. Blind Melon "No Rain"
68. Red Hot Chili Peppers "Give It Away"
69. Social Distortion "Story Of My Life"
70. Blondie "One Way Or Another"
71. The Crystal Method "Busy Child"
72. Nirvana "Lithium"
73. Live "Lightning Crashes"
74. Rancid "Salvation"

Continued on page 8

FNX Jocks: From a whisper to a scream!



Cruze

HOST
Cruze in the Morning Show
M–F, 6am-10am

In addition to hosting the *Morning Show*, Cruze is also the Executive Director of Programming for the FNXRadio Network. He hosted Afternoons on FNX for three years, and thanks his lucky stars every day that he gets to come to work at "a place this cool." Cruze lives his life not by the code, "What would Jesus do?" but rather "What would Captain Kirk do?" As a result, he spends a lot of time alone!

What is your most embarrassing moment live on the air?
Pick any hour of yesterday's show! Actually, that's not a real answer. Probably the MOST embarrassing was at my first job, in Gospel Radio, when I accidentally aired a phone call between one of my buddies and I where I talked to him at length about my fascination with Amy Grant's breasts. I was horrified when I realized it had gone out over the air, and was scared I would lose my job. I got quite a few complaints, but it was very late at night, and I guess the boss never heard about it. Just to be safe, I had a "doctor's appointment" scheduled at the time of the next couple of staff meetings. Amy's breasts are awesome, by the way.

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?
If it's the NEXT year...
Nirvana/*Unplugged In New York*
The Bogmen/*Life Begins At 40 Million*
Frank Sinatra/*Sinatra Live At The Sands*
David Seaman/*Renaissance: Desire*
The White Stripes/*Elephant*

What is in your fridge right now?
Linguine with scallops from last night.
Diet Pepsi
Salsa
1/2 pound of thin-sliced Mortadella from the deli
About 12 different kinds of cheese
Several apples and oranges that I should eat INSTEAD OF the cheese
Mushrooms
Black Olives
2 Edison Lights, 3 Michelob Ultras, a Bass Ale, and a 6-pack of Harpoon IPA

Rage Against the Machine or Audioslave?
Without a doubt the toughest question on this list. At the *moment*, I would probably say Audioslave, 'cause I'm SO into this album. History, however, will most likely show *Killing In The Name* to be one of the greatest songs, and *Evil Empire* one of the greatest albums of the 1980-2000 musical times. Who am I to argue with history? Rage wins in a split decision...

What have you downloaded lately?
Ferry Corsten's remix of U2's "New Year's Day"
Eon's "Fear Is The Mindkiller"
"Let Her Cry" by Hootie And The Blowfish
(it was for a stunt on the show!)
The new Radiohead album

"Big" Jim

Cruze in the Morning Show
M – F, 6am-10am

"Big" Jim Murray has been with FNX since the spring of 1998, when he started as an intern on the morning show. During his time at FNX, he has done everything from fetch coffee to breakdancing at bar promotions. "Big" Jim is best known as the over opinionated "sports guy" and brings you the "Big Ass Sports Report" on the *Cruze in the Morning Show*. His many likes include animals, gambling, Hubert Selby Jr. and great food. His dislikes would fill a god-damn dictionary! Need we say more?

What is your most embarrassing moment live on the air?
Monday thru Friday.....6-10 am

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?
1) Johnny Cash *Live from San Quentin* 2) Alice in Chains *Dirt* 3) Notorious B.I.G. *Ready To Die* 4) Dj Andy Smith *The Document* 5) Prodigy *The Fat of the Land*

What is in your fridge right now?
1% Milk, beer, rotten vegetables, a couple of eggs, a shitload of condiments, a human head

Rage Against the Machine or Audioslave?
Well, I guess Audioslave...just because of Chris Cornell's ass-kickin' voice and because Rage is just a tad too leftist for my taste.

What have you downloaded lately?
Filthy, filthy porno.

Anngelle Wood

FNX ENTERTAINMENT EDITOR
Cruze in the Morning Show
M-F, 6am-10am

Anngelle Wood has been with FNX for five years. She joined the FNX morning show in 2K2. Prior to that, she was the self-proclaimed "Worst Intern Ever" under FNX Morning Guy Tai. Seems she spent more time gabbing with the overnight guy than writing news for Henry Santoro. She got her start managing her college's radio station, hosting a local music show and working six jobs.

What is your most embarrassing moment live on the air?
I've blocked a lot of that out though I do recall one time during my first few months on-air at FNX, I completely blanked mid-break. Nothing. Just played Letters to Cleo and went on with it.

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?
This list changes daily, but there are two definites: Alice in Chains *Jar of Flies* and the *Singles* soundtrack. As for the rest, I'd include *Under the Pink* from Tori Amos, *Living In Clip* from Ani Difranco and Aerosmith *Toys in the Attic*.

What is in your fridge right now?
Veggie hot dogs, garlic lover's humus, Hershey's chocolate syrup, Eddies, grape jelly, condiments, lots of condiments.

Rage Against the Machine or Audioslave?
I'm still on a "rock star high" after interviewing Audioslave in March. They are unbelievably cool, brilliant, excellent live and feature Chris Cornell - need I say more?

What have you downloaded lately?
Music videos mostly - new Marilyn Manson, Audioslave, All American Rejects, Queens of the Stoneage. Songs by Madonna, Liz Phair, Waltham.

Continued on page 8

20 YEARS OF FNX — continued

1989

■ The FNX Summer Tour sends listeners to see U2 in Tokyo, the Cure in Paris, R.E.M. in Brussels, and New Order, P.I.L., and the Sugarcubes in Colorado.

1990

■ Evan Dando headlines FNX's 7th Birthday Party

1991

■ **Nirvana headlines FNX's 8th Birthday Party**
Nevermind had just hit the streets, and it was a historical night for FNX listeners. Nirvana took the stage after playing a game of Twister, involving Krist Noveselic going berserk with a jar of Vaseline. A little band named Smashing Pumpkins was the opening act. Billy Corgin watched from the side stage as Nirvana started to play.Corgin was overheard to say, "These are the only guys who can rock harder than we can, man." Everyone at the show knew that alternative music had changed forever.

■ **101.7FNX named as #1 Alternative Station in America** (by the *Gavin Report*, the highly regarded music and radio industry magazine)

■ **Pearl Jam plays for an intimate FNX show on Lansdowne St.**

▶▶▶▶

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Congratulations 'FNX

Keep the boat rockin' for another 20 years.

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CLEAR CHANNEL ENTERTAINMENT

Top 500

Continued from page 6

75. REM "The One I Love"
76. Chemical Bros. "Block Rockin' Beats"
77. Beck "Where It's At"
78. Blink 182 "Dammit(Growing Up)"
79. Talking Heads "Once In A Lifetime"
80. Green Day "Time Of Your Life(Good Riddance)"
81. Pearl Jam "Daughter"
82. The Cure "Boy's Don't Cry"
83. Stone Temple Pilots "Vasoline"
84. New Order "Bizarre Love Triangle"
85. Nirvana "All Apologies"
86. Prodigy "Smack My Bitch Up"
87. U2 "Where The Streets Have No Name"
88. Everclear "Santa Monica"
89. Kid Rock "Bawitdaba"
90. Stereo MCs "Connected"
91. Green Day "Basketcase"
92. The Cult "She Sells Sanctuary"
93. Bush "Comedown"
94. Bob Marley/Wailers "Jammin'"
95. Pearl Jam "Yellow Ledbetter"
96. Hole "Violent"
97. Mighty Mighty Bosstones "Where'd You Go"
98. Rage Against The Machine "Down Rodeo"
99. Alanis Morissette "You Oughta Know"
100. Simple Minds "Don't You(Forget About Me)"
101. Beastie Boys "Intergalactic"
102. Social Distortion "Ball And Chain"
103. Red Hot Chili Peppers "Scar Tissue"
104. Joy Division "Love Will Tear Us Apart"
105. No Doubt "Just A Girl"
106. Weezer "Undone (The Sweater Song)"
107. PJ Harvey "Down By the Water"
108. Live " I Alone"
109. The Cure "Love Song"
110. Pearl Jam "Better Man"
111. Smashing Pumpkins "Cherub Rock"
112. Devo "Whip It"
113. Offspring "Self Esteem"
114. The Smiths "Bigmouth Strikes Again"
115. Eve 6 "Inside Out"
116. Duran Duran "Hungry Like the Wolf"
117. Beck "Devil's Haircut"
118. Filter "Hey Man, Nice Shot"
119. Nirvana "In Bloom"
120. The Cure "In Between Days"
121. Folk Implosion "Natural One"
122. U2 "Bad"
123. Echo And The Bunnymen "Lips Like Sugar"
124. Beastie Boys "So What'Cha Want"
125. Gary Numan "Cars"
126. Soundgarden "Spoonman"
127. Goo Goo Dolls "Name"
128. Bush "Everything Zen"
129. Madness "Our House"
130. Pearl Jam "Even Flow"
131. The Police "Roxanne"
132. Smashing Pumpkins "Bullet With Butterfly Wings"
133. Cracker "Low"
134. Dexy's Midnight Runners "Come On Eileen"
135. The Clash "Train In Vain"
136. NIN "Down In It"
137. Sublime "Wrong Way"
138. Jesus Jones "Right Here Right Now"
139. Weezer "Say It Ain't So"
140. Stone Temple Pilots "Sex Type Thing"
141. Staind "It's Been Awhile"
142. Psychedelic Furs "The Ghost In You"
143. Beastie Boys "Brass Monkey"
144. Tori Amos "Silent All These Years"

Continued on page 10

FNX Jocks: Programmed to rock! continued

Julie Kramer
HOST
Mid-days and *Leftover Lunch*
M – F, 10am - 3pm

Julie Kramer has been with FNX for more than a decade. She was selected best DJ "Best of Boston" 2000 by *Boston* magazine and voted best DJ on citysearch.com for the last two years.

Julie is a firm believer in the FNX philosophy of bringing new music to the masses. Some of her favorite moments include partying with Nirvana, Joe Strummer, David Bowie and Lenny Kravitz …just to name a few. Spreading good karma and positive vibes is her motto, so pass it on ...pass it on!

What is your most embarrassing moment live on the air?

Besides the occasional hiccup, my most embarrassing moment was interviewing Tom York from Radiohead live at Best Music Poll. He kept yelling, "Play my new single, play my new single"...frustrated, he finally told me to "piss-off", and left the van in a huff in the middle of the interview...only to find out later the single was never released in America. and just so you know.... Tom never apologized for telling me to "piss-off"!

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?

David Bowie *Ziggy Stardust*, Catherine Wheel *Adam And Eve*, Cheap Trick *Dream Police*, Guided by Voices *Do The Collapse*, The Clash *Sandinista*

What is in your fridge right now?

beer, water, various condiments, something dark, old and smelly; I think it was a type of vegetable, but I am not sure.

Rage Against the Machine or Audioslave?

Rage (nothing against Audioslave)

What have you downloaded lately?

Nothing....who the hell has time to download?

Henry Santoro
NEWS DIRECTOR
Cruze in the Morning Show
M – F, 6am -10am

Award - winning News Director, Henry Santoro was the second person hired at FNX in 1983. Together with the first Program Director, Judith Brackley, they made it their mission to create an audio version of the *Boston Phoenix*, complete with a diverse selection of music, news, features and arts and culture listings. No radio station in the country was doing anything like it -- and no one has since.

What is your most embarrassing moment live on the air?

The time comedian Dom Deluise fell asleep during an interview. I had to poke him in his big belly -- twice (!) to wake him up.

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?

In no particular order - The Clash *Sandinista*, Nirvana *Nevermind*, The Band *The Last Waltz*, *The Essential George Jones*, Beethoven *Complete Nine Symphonies*.

What is in your fridge right now?

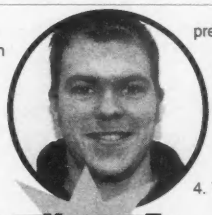
Tarter sauce from Kelly's Roast Beef...Joe Perry's hot sauce...six pack of Bud (sponsor)...six pack of Eddie Light (sponsor)...3 dry-aged rib eye steaks...uncooked asparagus...block of blue cheese...and...a bag of the finest Japanese green tea leaves money can buy.

Rage Against the Machine or Audioslave?

Audioslave - Chris Cornell rules.

What have you downloaded lately?

comedy from Mitch Hedberg



Kenny Z
PRODUCER
Cruze in the Morning Show
M – F, 6am -10am

Kenny Z has been working at FNX for about two years. He started out as a member of the FNX Street Team and was given the chance to help out during the morning program. He is currently the *Cruze in the Morning Show* Producer . Kenny Z is originally from New York and moved to Boston to do radio and comedy.

What is your most embarrassing moment live on the air?

I remember testing out a hangover pill and having to drink on the air. Listening back, my attempts to hit on and pick up Angelle Wood seem pretty embarassing.

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?

1. Pantera - *Cowboys From Hell*, 2. *Best of Stevie Wonder* 3. *Nevermind* - Nirvana, 4. *The Essential Miles Davis*, 5. *Appetite for Destruction* - G N'R.

What is in your fridge right now?

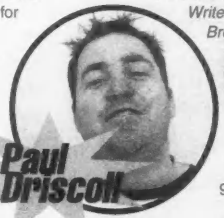
A lot of vegetables, beer and mustard.

Rage Against the Machine or Audioslave?

Rage Against the Machine.

What have you downloaded lately?

I download adult-themed items frequently.



Paul Driscoll
HOST
Alter-Ego
M–F, 7pm - Midnight

Paul Driscoll has been with FNX for almost a year. Paul is the host of *Alter-Ego*, the newest show on FNX. There are no rules or play lists, just Paul's passion for music! . Prior to FNX, Paul worked for various record companies, music publications and radio stations throughout the US.

What is your most embarrassing moment live on the air?

I am not sure. It will probably happen sometime in the next four to six weeks!

Forget the desert island...you are on the Space Station for a year and can only bring five CDs, what will you bring?

1) The Stone Roses *The Stone Roses*
2) Oasis *Definitely Maybe*
3) Afghan Whigs *Gentleman*
4) Ash *1977*
5) Radiohead *The Bends*

I would some how sneak these two CD's on the station!!! The Get Up Kids *Something To Write Home About* , Doves *The Last Broadcast*

What is in your fridge right now?

2 Cans of Diet Coke
1 Bag of Carrots
2 Cups of Yogurt
1 Hockey Puck
1 Bottle OJ
9 Beers
1 month-old slice of pizza that I should probably throw out!

Rage Against the Machine or Audioslave?

Oasis!!! Oh wait, they are not listed! I guess I would have to go with Rage then!

What have you downloaded lately?

Radiohead *There There* (Album)
The Stereophonics *"Madame Helga"* (Single)

20 FNX continued

1992

- Beastie Boys play to a sold out FNX/Phoenix Best Music Poll
- 101.7FNX named as #1 Alternative Station in America (by the *Gavin Report*)
- Live performs at the 4th Annual Best Music Poll
- Blind Melon, X, and Tribe perform at the 4th Annual Best Music Poll
- *One in Ten* Launches

1993-95

- Fort Apache Series (Buffalo Tom, Letters to Cleo, Morphine, the Muffs, Billy Bragg, the Mighty Mighty Bosstones, Goo Goo Dolls) broadcast live on FNX from the famed Cambridge studio

1993

- Porno for Pyros performs at the 5th Annual Best Music Poll 1993
- 101.7FNX named as #1 Alternative Station in America (by the *Gavin Report*)
- Belly performs at the 5th Annual Best Music Poll

1994

- **Green Day Concert**

This show has reached legendary stature. It is FNX's Woodstock...everyone claims to have been there. 100,000 FNX listeners showed up to this free show on the Hatch Shell. Ironically on the way to the show, Billy Joe asked his record label rep if anybody was going to show up for this gig! The show was totally out of control, listeners began rioting and the arrests ensued. Later, the band told FNX that it was the best concert they ever played.

- Beck performs at the 6th Annual Best Music Poll

▶▶▶▶

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Top 500

Continued from page 8

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152. Juliana Hatfield "My Sister"
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237. Human League "Don't You Want Me Baby"
238. Cracker "Teen Angst"
239. Pearl Jam "Go"
240. Tracy Bonham "Mother Mother"
241. U2 "The Sweetest Thing"
242. Daft Punk "Da Punk"
243. The Cult "Firewoman"
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265. Green Day "She"
266. Eurythmics "Sweet Dreams(Are Made Of This)"
267. The Cure "Fascination Street"

Continued on page 12

Reeling in the years

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BY BRETT MILANO

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FNX's Julie Kramer makes Best Music Poll memories with the Catherine Wheel in 1997. photo: E. Antoniou

On the other hand, our readers and listeners have spotted a lot of the good stuff

Continued on page 12

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Top 500

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Continued on page 12

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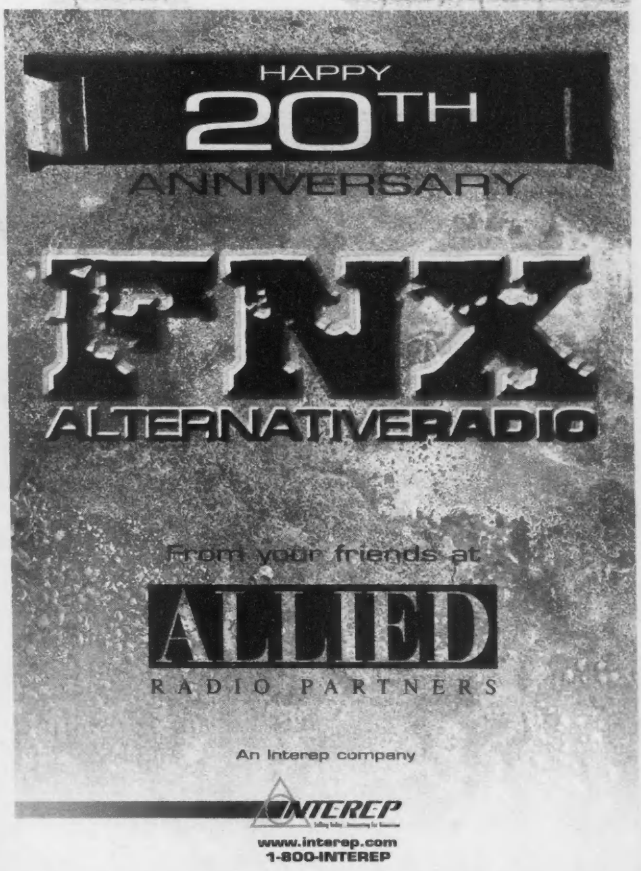

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Continued from page 10

before the mainstream venues have. Radiohead made their first win as national alternative act in 1996, a year before the big breakthrough with *OK Computer*. Nearly everything that's won as Best National Album — *OK Computer*, Beck's *Odelay*, two each by R.E.M. and Pearl Jam — is now an accepted classic. Lemmings aside, the Best New Local Act category has nearly always been won by artists who made big waves in later years — Come (1993), Tracy Bonham (1995), Dropkick Murphys (1998), Mr. Airplane Man (1999).

The poll's also had its surprise comings and goings over the years. Neither David Bowie nor Peter Wolf showed up on any category until 1997, when they respectively took best national and local comeback — Wolf's maintained his comeback and placed in several local categories since then. Ani DiFranco didn't debut as Best Folk Artist until 1997, well along in her career but just ahead of her top-10 breakthrough. k.d. lang used to be the hands-down favorite country artist, winning six years in a row, but she went off the radar in 1995 and hasn't placed anywhere since. Even more surprising, Morphine's Mark Sandman only won as Best Local Male Vocalist once, in 1998 — fortunately, a year when he was still around to enjoy it. We briefly shook up the categories in 1997 to make things more interesting, introducing the category of "Best Band That Sells a Lot of Records" (Smashing Pumpkins, arguably the last year they'd qualify). Another short-lived category, Best Deviant Act, came and went in 1997, but what else could you do with Marilyn Manson and the Women of Sodom? (Don't answer that).

In the local categories, *Phoenix* readers have kept up long-term loyalties to the bands they love. In the early days, a small group of now-defunct bands dominated the poll: O Positive, Tribe, and Cliffs of Dooneen all won in multiple categories for years; by the mid-'90s Letters to Cleo, Juliana Hatfield, and the Mighty Mighty Bosstones would take up semi-permanent residence. But the all-time longevity champions were Bim Skala Bim, who won as Best Local Ska/World Music group in the inaugural poll, and didn't budge for the next eight years.

Some of the winners as Best Local Song also were national hits — Buffalo Tom's "Taillights Fade" in '93, the Cleos' "I See" in '94, the Bosstones' "Impression That I Get" in '97 — others, like the Cavedogs "Baba Ghannouj"(1989), were just damn fine songs. Other wins were more surprising: Dead Cat Bounce won as best local jazz act in 1998 and have been contenders ever since. Mike Viola & Snap beat out the Pixies as Best New Local Artist in 1989; but that choice has been vindicated by Viola's current, cult-hero status with the Candy Butchers. Laurie Sargent certainly deserves a nod as Best Female Singer, but she got it in 1992 — when her first band Face to Face was history, and her reemergence with the Twinemen was years away. And Ginny Weaver came from nowhere to win as Best Female Singer in 2000. They haven't been heard from since, but her band Star Ghost Dog had an album, *Happylove* (on Catapult) that won everybody's heart that year.

More embarrassing results? Not too many. Yes, in the wake of *Nevermind*'s release, 1992's overwhelming national winner was not Nirvana, but U2 — but then, they'd just released *Achtung Baby*, arguably their best album. And yes, Sting won as Best National Male Singer in 1991, but at least he still had a touch of his post-Police coolness at the time. Bobby McFerrin didn't worry, was happy, and won as Best Jazz Artist in 1989, even though reader Marina from West Somerville noted in a special readers' comment section of the Music Poll supplement that year that "That song makes me want to quit my job and develop

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Top 500

Continued from page 10

268. House Of Pain "Jump Around"
269. Alice In Chains "Heaven Beside You"
270. Offspring "Pretty Fly(For A White Guy)"
271. REM "Fall On Me"
272. Liz Phair "Supernova"
273. Primus "Jerry Was A Race Car Driver"
274. Talk Talk "It's My Life"
275. Lo Fidelity Allstars "Battle Flag"
276. The Smiths "Panic"
277. Red Hot Chili Peppers "Soul To Squeeze"
278. Public Image Limited "Rise"
279. 311 "Don't Stay Home"
280. Fatboy Slim "Gangster Trippin'"
281. Echo And The Bunnymen "Bring On The Dancing Horses"
282. Sponge "Plowed"
283. Lemonheads "It's A Shame About Ray"
284. Flaming Lips "She Don't Use Jelly"
285. INXS "Need You Tonight"
286. The Stone Roses "Fool's Gold"
287. Better Than Ezra "Good"
288. Nirvana "Rape Me"
289. Cornershop "Brimful Of Asha"
290. Republica "Ready To Go"
291. Incubus "Pardon Me"
292. Primitive Radio Gods "Standing Outside A Broken Phone Booth With Money In My Hand"
293. Belly "Feed The Tree"
294. Oasis "Champagne Supernova"
295. Silverchair "Tomorrow"
296. Aaron Lewis & Fred Durst "Outside"
297. Sublime "Santeria"
298. U2 "Bullet The Blue Sky"
299. Eels "Novocaine For The Soul"
300. Big Country "In A Big Country"
301. Pearl Jam "Glorified G"
302. Depeche Mode "Just Can't Get Enough"
303. Veruca Salt "Seether"
304. Blur "There's No Other Way"
305. Foo Fighters "Big Me"
306. Elvis Costello "What's So Funny 'Bout Peace Love And Understanding"
307. The Cult "Love Removal Machine"
308. Mighty Mighty Bosstones "Someday I Suppose"
309. Bush "Machinehead"
310. The Jam "That's Entertainment"
311. Cracker "Get Off This"
312. Beastie Boys "She's Crafty"
313. Everclear "Heroin Girl"
314. Talking Heads "Psycho Killer"
315. Smashing Pumpkins "Zero"
316. Siouxsie & The Banshees "Kiss Them For Me"
317. Red Hot Chili Peppers "Californication"
318. U2 "Even Better Than The Real Thing"
319. Garbage "#1 Crush"
320. Radiohead "Fake Plastic Trees"
321. Soul Asylum "Black Gold"
322. The Human League "Keep Feeling (Fascination)"
323. The Clash "Lost In The Supermarket"
324. Blink 182 "All The Small Things"
325. Bloodhound Gang "The Bad Touch"
326. Stone Temple Pilots "Trippin' On A Hole In A Paper Heart"
327. Spilt Enz "I Got You"
328. Nirvana "Verse Chorus Verse"
329. David Bowie/Queen "Under Pressure"
330. Coldplay "In My Place"
331. The Specials "A Message To You Rudy"
332. Foo Fighters "I'll Stick Around"
333. Offspring "The Kids Aren't Alright"
334. Depeche Mode "Master and Servant"
335. Sonic Youth "Kool Thing"
336. Stabbing Westward "What Do I Have To Do?"
337. After the Fire "Der Kommisar"
338. Red Hot Chili Peppers "Breaking The Girl"
339. Beck "Jackass"
340. Roxy Music "Love Is The Drug"
341. Alice In Chains "No Excuses"
342. The Cure "High"
343. Bjork "Big Time Sensuality"
344. System Of A Down "Chop Suey!"
345. Rancid "Time Bomb"
346. Tori Amos "God"
347. They Might Be Giants "Don't Let's Start"
348. 3 Doors Down "Kryptonite"
349. Peter Gabriel "Shock The Monkey"
350. Bauhaus "Bela Lugosi's Dead"
351. Linkin Park "Crawling"
352. Everclear "Father Of Mine"
353. Chumbawamba "Tubthumping"
354. U2 "I Still Haven't Found What I'm Looking For"
355. Live "Lakini 's Juice"
356. NIN "March Of The Pigs"
357. Red Hot Chili Peppers "Love Rollercoaster"
358. EMF "Unbelievable"
359. Garbage "Stupid Girl"
360. Blink 182 "What's My Age Again"
361. Social Distortion "Bad Luck"
362. Joe Jackson "Is She Really Going Out With Him"
363. Beck "The New Pollution"
364. Tears For Fears "Everybody Wants To Rule The World"
365. The Ramones "Blitzkrieg Bop"
366. REM "Man On The Moon"
367. Ministry "Everyday Is Halloween"
368. Lit "My Own Worst Enemy"
369. Yaz "Situation"
370. Offspring "Gone Away"
371. INXS "The One Thing"
372. Smashing Pumpkins "Rhinoceros"
373. Foo Fighters "Monkey Wrench"
374. Staind "Mudshovel"
375. Lou Reed "Walk On The Wild Side"
376. Filter/Crystal Method "Can't You Trip Like I Do"
377. U2 "Two Hearts Beat As One"
378. U2 "Beautiful Day"
379. Elvis Costello & The Attractions "Watching The Detectives"
380. Harvey Danger "Flagpole Sitta"

Continued on page 14

NO ROCK

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Top 500

Continued from page 12

381. Gorillaz "19/2000"
382. The Psychedelic Furs "Pretty In Pink"
383. Pearl Jam "Dissident"
384. Eminem "My Name Is..."
385. Buggles "Video Killed The Radio Star"
386. Sugarcubes "Hit"
387. The Flys "Got You (Where I Want You)"
388. The Cars "You're All I've Got Tonight"
389. Beastie Boys "No Sleep 'Til Brooklyn"
390. Spacehog "In The Meantime"
391. The Primitives "Crash"
392. Queens Of The Stoneage "No One Knows"
393. Moby/Gwen Stefani "Southside"
394. REM "Radio Song"
395. They Might Be Giants "Istanbul Not Constantinople"
396. The Police "Synchronicity 2"
397. Soul Coughing "Soundtrack To Mary"
398. Lenny Kravitz "Let Love Rule"
399. Billy Idol "Dancing With Myself"
400. Radiohead "Optimistic"
401. REM "What's The Frequency Kenneth?"
402. Hole "Celebrity Skin"
403. English Beat "Save It For Later"
404. Garbage "Push It"
405. Dead Kennedys "Holiday In Cambodia"
406. Nirvana "Lake Of Fire"
407. Nirvana "You Know Your Right"
408. The Cure "A Letter To Elise"
409. Stone Temple Pilots "Creep"
410. Jimmy Eat World "The Middle"
411. The Godfathers "Birth, School, Work, Death"
412. Cake "Never There"
413. Sponge "Molly"
414. U2 "Gloria"
415. Primus "Wynona's Big Brown Beaver"
416. 311 "All Mixed Up"
417. OMD "If You Leave"
418. Green Day "J.A.R."
419. White Town "Your Woman"
420. Catherine Wheel "Black Metallic"
421. Foo Fighters "Learn To Fly"
422. The Clash "I Fought The Law"
423. Porno For Pyros "Tahitian Moon"
424. Happy Mondays "Step On"
425. Oasis "Supersonic"
426. Nirvana "Pennyroyal Tea"
427. Cypress Hill "Insane In The Brain"
428. The Replacements "Alex Chilton"
429. UB40 "Red Red Wine"
430. Living Colour "Cult Of Personality"
431. Pearl Jam "Corduroy"
432. Incubus "Drive"
433. Pixies "Veloria"
434. Our Lady Peace "Superman's Dead"
435. Dead Or Alive "You Spin Me Round (Like A Record)"
436. Garbage "Queer"
437. Live "Operation Spirit"
438. Rage Against the Machine "People Of The Sun"
439. The Cure "Hot Hot Hot"
440. Weezer "El Scorcho"
441. Smashing Pumpkins "I Am One"
442. The Plimsouls "A Million Miles Away"
443. Moby "Porcelain"
444. Beastie Boys "Body Movin'"
445. Matthew Sweet "Sick Of Myself"
446. The Boomtown Rats "I Don't Like Mondays"
447. Tricky "Christiansands"
448. Cranberries "Zombie"
449. Ned's Atomic Dustbin "Grey Cell Green"
450. Red Hot Chili Peppers "Aeroplane"
451. Public Enemy "Fight The Power"
452. Blur "Girls And Boys"
453. Pearl Jam "I Got ID"
454. Fatboy Slim "Weapon Of Choice"
455. Sugar Ray "Fly"
456. Bob Marley/Wailers "Buffalo Soldiers"
457. Buffalo Tom "Taillights Fade"
458. Stone Temple Pilots "Big Bang Baby"
459. Sublime "Caress Me Down"
460. The La's "There She Goes"
461. Chemical Bros. "Leave Home"
462. X "Los Angeles"
463. Local H "Bound For The Floor"
464. The Cure "Why Can't I Be You"
465. Nirvana "Aneurysm"
466. The Ramone "Sheena Is A Punk Rocker"
467. Ben Folds Five "Brick"
468. The Fixx "One Thing Leads To Another"
469. Squirrel Nut Zippers "Hell"
470. Fun Lovin' Criminals "Scooby Snacks"
471. U2 "God Part II"
472. Wall Of Voodoo "Mexican Radio"
473. Red Hot Chili Peppers "By The Way"
474. The Smithereens "Blood And Roses"
475. A3 "Woke Up This Morning"
476. Faith No More "We Care A Lot"
477. Soup Dragons "I'm Free"
478. The Clash "This Is Radio Clash"
479. Bad Religion "Infected"
480. Deftones "Change(In The House Of Flies)"
481. Depeche Mode "Strangelove"
482. Bush "Little Things"
483. Grandmaster Flash & Melle Mel "White Lines(Don't Do It)"
484. Sinead O'Conner "Nothing Compares 2 U"
485. Lemonheads "Into Your Arms"
486. REM "Finest Worksong"
487. Beastie Boys "Root Down"
488. Soul Coughing "Screenwriter's Blues"
489. Hum "Stars"
490. Thomas Dolby "She Blinded Me With Science"
491. Cypress Hill "Rock Superstar"
492. Nirvana "Drain You"
493. Massive Attack "Tear Drop"
494. NIN "The Perfect Drug"
495. Sublime "Doin' Time"
496. The Crystal Method "Name Of The Game"
497. The Cure "Love Cats"
498. Mighty Mighty Bosstones "Simmer Down"
499. Radiohead "Just"
500. U2 "Desire"

Continued from page 12

a drug problem." We tried to be nice about it when Harry Connick Jr. won the same category (in 1990 and 1996), but that title usually went to more worthy names like the two kings of this category, Wynton Marsalis and Pat Metheny.

The evolution of the Best Music Poll Party has been a show in itself. Some of us will never forget the Punch Drunk Monkeys, a rather unique New York band headlined by one Crappy the Clown. Playing to an outdoor audience on Lansdowne in 1997, they were undoubtedly the only band whose set was highlighted by a firecracker thrown into a fake toilet. I'll also maintain fond memories of Robyn Hitchcock, playing acoustically between the main acts in 1993. And of Sloan in 1997, who covered the Guided By Voices song "Smothered in Hugs" in hopes that GBV leader Robert Pollard, who was booked to play later that evening, would run out and sing it with them. It worked.

Back in 1990, local bands were still filling most of the BMP party slots. But the bill that played that year — the Cavedogs, Tribe, Think Tree, Bim Skala Bim, and the Bardots (later called the 360's), with B-52 Fred Schneider as the guest host — was one that local-rock enthusiasts would likely kill to see today. A few coups were scored in 1992, when Avalon hosted two acts who would make much bigger waves in years to come — Matthew Sweet and Blur — and Björk, then still a member of the Sugarcubes, played at the Orpheum. But at the time, it all took a backseat to the Beastie Boys, whose first big comeback was well underway. Reviewing the gig, the *Phoenix*'s Gary Susman reported that impatient Beasties fans made so much noise that the Bosstones, of all people, had to calm them down.

Nineteen-ninety four may well have brought the most eclectic bill of the lot, with big local names Cobalt 60 and Helium joining national guests Sheryl Crow, the Indigo Girls, Crowded House, and Beck. We'll note, however, that Beck was just emerging as the definitive slacker with his hit "Loser," and his loose acoustic set didn't rock everyone's boat. One of the night's surprise highlights turned out to be the English trendies Inspiral Carpets, who introduced their then-hit single "So This Is How It Feels" as "the most sublime pop melody ever written." Nineteen-ninety five brought another dream local bill, with the Bosstones and Letters to Cleo (whose singer Kay Hanley dyed her hair a fetching orange-pink for the occasion) headlining over fondly-remembered bands like Sebadoh, Fuzzy, and Come.

The following year, it was another neo-punk trio with an intense, blond lead singer who headlined the party — only this time, it was Everclear. Also playing that year were Gravity Kills — who our wiseass reviewer described as "8 ? Inch Nails" — and a peak-of-stardom Veruca Salt. The following year brought the Bloodhound Gang — quick, name their hit — and two perennial FNX/*Phoenix* faves, Weezer and Catherine Wheel. Maybe you also remember Cowboy Mouth in 1999, when frontman Fred LeBlanc scaled the sound towers during a cover of the Who's "Won't Get Fooled Again." And in 2001, the oddball band on a mostly hard-rock bill was N.E.R.D., a name that hardly anyone recognized as production superstars the Neptunes breaking in their side project. The ultra-rare gig made a perfect set-up for their high-profile national tour, except that there never was one.

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FNX Specialty shows: Street smart and truly special.

New England Product
Sunday, 8:30 – 10pm

New England Product is one of the premier local music radio shows in the country featuring local bands from all locations in New England. Chris Rucker serves as host and is connected to not only the hottest New England bands but the upcoming talents as well.

Chris Rucker

How long have you been with FNX? I have been at FNX since 1998! Looking forward to hitting the decade mark!

Favorite part of your show? Having the freedom to play/program a local music radio show and working with such a great team of interns and producers.

Three sentences that best describe you. I come from the independent music scene and look forward to going out every night of the week to a show. I enjoy riding my skateboard and stealing people's girlfriends. I will someday be a program director at a radio station in Boston.

Most embarrassing thing that has happened during your show? Playing the band Rocktopus... terrible.

Vanilla or Chocolate (ice cream that is!) – Strawberry

First Contact
Sundays 7:00pm – 8:30pm

First Contact, hosted by Zach Brooks, is your weekly outlet for the newest, coolest music! You can count on listening to bands you've never heard of, bands you've heard of but never heard, *plus* cool new songs, remixes and covers from bands you love.If you can't remember where you were the first time you heard bands like Coldplay, the White Stripes, Interpol, and Bright Eyes—you can almost bet is was on *First Contact* on FNX!

Zach Brooks

How long have you been with FNX? I started as an intern at the station almost seven years ago!

Favorite part of your show? I love the fact that I have total creative control. It's given me such a great outlet to support some really amazing artists that I believe in, from Coldplay and the White Stripes to Bright Eyes, Soundtrack of Our Lives, Interpol, DJ Z-Trip and My Morning Jacket!

Three sentences that best describe you. Three sentences is too much and not enough all at the same time.

Most embarrassing thing that has happened during your show? Telling the Donnas about my horrible sleepaway camp experience... in the middle of the story, I was thinking, "I can't believe I'm telling this to these amazing girls who I love!"

Vanilla or Chocolate (ice cream that is!) Can I say swirl? I'm don't discriminate against any kind of food (Read: "I'm a fat bastard!")

One in Ten
Sunday, 10pm– Midnight

One in Ten, America's only gay and lesbian call-in talk show on commercial radio, launched in 1993. Hosts Keith Orr and Sue O'Connell offer a unique perspective of issues ranging from "outing" public officials to entertainment, gay marriages and an eclectic mix of interviews. Guests have included Sandra Bernhardt, Ru Paul, U.S. Congressmen Gerry Studds and Barney Frank and Senator Ted Kennedy.

Sue O'Connell

How long have you been with FNX? 1997 as an FNX employee, a *Phoenix* employee from 1992-95, then 1996-1998.And I called on the station as a label promotion person for A&M Records and Geffen Records in the late '80s.

Favorite part of your show? The calls from our listener.

Three sentences that best describe you. I am thankful to be able to live my life and make my living being openly gay. Occasionally, I'm bossy. Stand up comedy will be my third act.

Most embarrassing thing that has happened during your show? Our board operator got locked out of the studio, and it took us 10 minutes to notice.

Vanilla or Chocolate (ice cream that is!) Mint chocolate chip

Keith Orr

How long have you been with FNX? I have been with FNX now for 8 years (wow!).

Favorite part of your show? My favorite part of One In Ten is the callers we get to talk to weekly.

Three sentences that best describe you. A Rhode Island native, I moved to Boston close to 20 years ago intending to stay for just six months and have never left. My association with *One in Ten* and FNX is really more rewarding than anyone can imagine. When not being gay on the radio, I do enjoy it in my off-hours as well.

Most embarrassing thing that has happened during your show? I think the night we thought we were interviewing a lesbian player from the Women's Pro Golfer Tour, when in fact we were speaking with someone who, although a lesbian, hadn't played golf professionally for close to 50 years (she was pushing 70 years-old at that point). That was the longest 10 minute interview of my life.

Vanilla or Chocolate (ice cream that is!): Vanilla all the way (but chocolate sauce can be nice).

Jazz Brunch
Sunday, 6am – noon

Jeff Turton

It seems like 20 years has just flown by. In October, 2002, I celebrated 25 years programming jazz in Boston; 20 years have been at FNX, and I've been involved in radio for more than 30 years. When we put together the *Jazz Brunch* in March, 1983, the idea was to give the audience something that they couldn't find anywhere else on the Boston radio dial. The *Jazz Brunch* was going to be a jazz show but not your typical jazz show. Then again, FNX was not going to be your typical radio station.

The *Jazz Brunch* entered the Boston airwaves during a period in jazz where the music was trying to retrench and re-explore its roots and its audience was growing older. So while the *Jazz Brunch* played much of this music, we were also the first program to begin incorporating other elements into the musical mix. It was critical to figure out how to expose a younger audience to the music.

The *Jazz Brunch* always tries to stay ahead of the trends and give the FNX audience a wide variety of improvisational music every Sunday. Many of the people listening each week have been listening for years, and it really is a privilege to have them tune in each week.

Soundsystem XL
Friday, Midnight – 2am

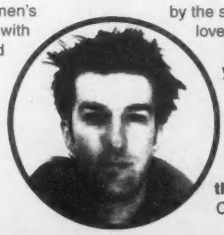
Mike Traylor, FNX Radio Network Imaging Director

What is *Soundsystem XL*? It's heavyweight underground techfunk. It's all things phat, funky, rough, and raw..

It's many genres from Electro to Nu-skool Breaks to Tech-house and Techno, all with an emphasis on phat basslines. Listen every Friday night as Mike Traylor spins only the most-cutting edge electronic music. See Traylor live every Tuesday at Defmatch @ Vertigo, Boston's premier breaks and electro night.

How long have you been with FNX? Three years.

Favorite part of your show? Exposing people to music, dj's and artists from all over the world who they would otherwise never get a chance to experience. *Soundsystem XL* has developed a global reputation in only two years as the most-uncompromising dance show on commercial U.S. radio, and it's made possible by the support of all the electronic music lovers in the New England area.



Give me three sentences about yourself. Sexy. Mutha. Funka.

Most embarrassing thing that has happened during your show? Umm, any board-ops wanna speak up? :)

Vanilla or Chocolate (ice cream that is!) Chocolate chip cookie dough.

20 YEARS OF FNX *continued*

1995

- 101.7FNX named as #1 Alternative Station in America by the *Gavin Report*

1996

- Tony Bennett plays an FNX show at the Middle-east.

1997

- Controversial live broadcast of Allen Ginsberg's *Howl* in its entirety

Singers Willie Alexander and Peter Wolf, Stephen Mindich (Chairman/ CEO of Phoenix Media/ Communications Group), attorney Harvey Silverglate, and *Boston Phoenix* editor Peter Kadzis were among the guest readers of this highly controversial live broadcast.

1998

- *Rolling Stone* names 101.7FNX as one of "America's Top 10 Stations that Don't Suck!"
- Tori Amos private performance at the Modern. FNX auctioned tickets to the perfomance to benefit the Aids Action Committee

▶▶▶▶

101.7 FNX: 20 years of alternative radio for Boston.

What all the cool kids will be listening to!

Kevin Matthews: FNX Radio Network Music Director

I've been at FNX for almost 7 years; I've seen many bands come and go, so when I was asked to look into my future goggles (made it up. I really don't own any future goggles) to predict the future of music, it really took me some time to come up with what I think is a solid list. So here are some new bands that you'll be playing on your iPod soon!

Kings of Leon
Fischerspooner
The Explosion
Electric Six
Athlete
Yeah Yeah Yeahs
Hope for the States
Hot Hot Heat
Radio 4
Libertines
Audio Bullys
The Mooney Suzuki
Jet
Northern State
Stellastar

Of course you can't hold me to any of this....

– Kevin

1.

WFNX 101

BIRTHDAY B-DAY SCHEDULE

OUTSIDE STAGE
Black 47 6:30 - 7:15
Tribe 7:35 - 8:20
Ric Ocasek 8:40 - 9:25
X 9:50 - 10:45

AVALON
The Ocean Blue 9:30 - 10:15
Dramarama 10:45 - 11:30
David Byrne 12Mid - 1AM

Aztec
Smack Melon 9:00 - 9:30
Dig 9:45 - 10:15
The Pussies 10:30 - 11:15
Buffalo Tom 11:45 - 1AM

VENUS DEMILO
Machinery Hall 9:30 - 10:15
Big Cannonic Gun 10:45 - 11:30
Redd Kross 12Mid - 1AM

BILLS BAR & LOUNGE
Cutting Edge Karaoke
PJ Harvey (Acoustic)
Cutting Edge Karaoke
Dave Hartley of O
Melissa Ferrick
ALL CLUBS A

2.

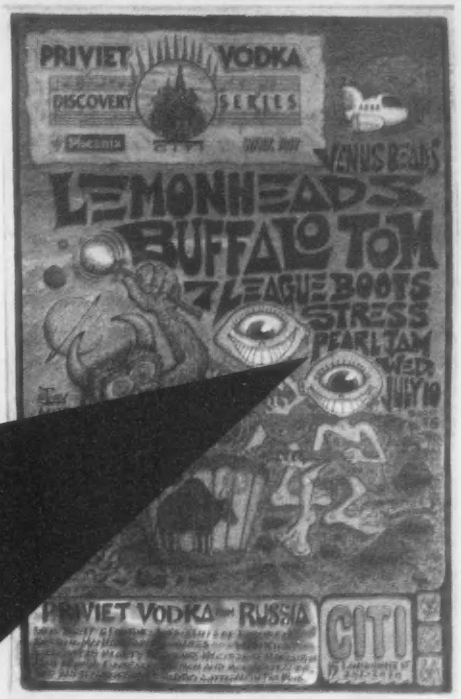
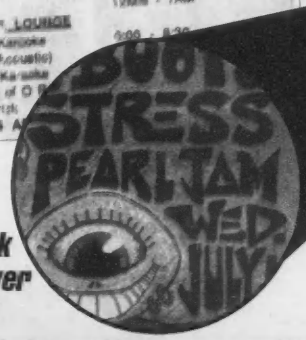


Illustration: Joey Mars/Courtesy of the Boston Rock and Roll Museum and Chuck @ dirtywater.com

Great opening act! Think they'll ever make it?



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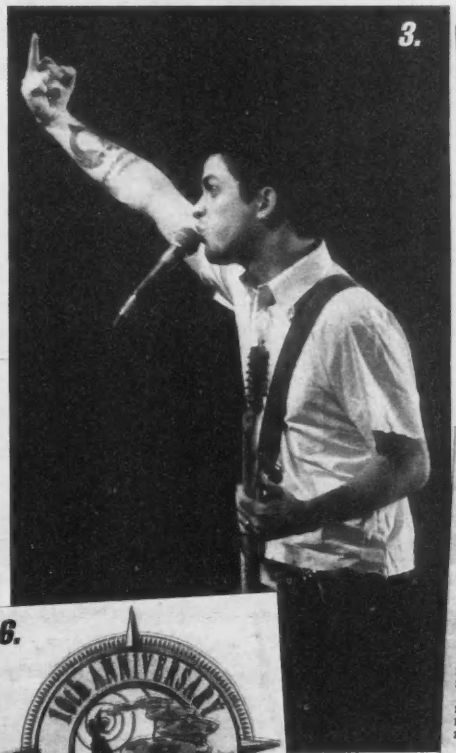

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5.

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7.

TOP 25 ALBUMS

1	The Pixies	*Doolittle*
2	The B-52's	*Cosmic Thing*
3	The Cure	*Disintegration*
4	Indigo Girls	*Indigo Girls*
5	Ten Thousand Maniacs	*Blind Man's Zoo*
6	The The	*Mind Bomb*
7	Hoodoo Gurus	*Magnum Cum Louder*
8	Ziggy Marley & Melody Makers	*One Bright Day*
9	The Ocean Blue	*The Ocean Blue*
10	The Geeks	*Perfect View*
11	Winter Hours	*Winter Hours*
12	Boots Gobsmallow	*Radio Silence*
13	The Godfathers	*More Songs About Love & Hate*
14	Public Image Limited	*9*
15	Tom Tom Club	*Boom Boom Chi Boom Boom*
16	The Beastie Boys	*Paul's Boutique*
17	Syd Straw	*Surprise*
18	The Royal Crescent Mob	*Spin The World*
19	The Call	*Let The Day Begin*
20	Pop Will Eat Itself	*This Is The Day, This Is The Hour, This Is This Big Harvest*
21	Indio	*White Darling*
22	Malcolm McLaren	*Love & Rockets*
23	Love & Rockets	*The Raw & The Cooked*
24	The Fine Young Cannibals	*Peace & Love*
25	The Pogues	

1. 10th Anniversary Party show schedule, 1993.

2. Priviet Vodka/FNX concert poster, Summer of 1991.

3. Infamous Green Day Hatch Shell performance, September 9, 1994.

4. FNX promotional poster, circa 2001.

5. FNX newspaper ad, circa 1989.

6. 10th Anniversary logo design.

7. FNX Hot Album List. August 27, 1989.

What all the cool kids will be listening to!

Kevin Matthews: FNX Radio Network Music Director

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Stellastar

Of course you can't hold me to any of this....

– Kevin

101.7 FNX: 20 years of alternative radio for Boston.

1.

2.

Illustration/Jimmy Marsh/Courtesy of the Boston Rock and Roll Museum and Clock of Ages/Hyperlink Soft

Great opening act! Think they'll ever make it?

3.

4.

5.

6.

7.

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6	The The	Mind Bomb	
7	Hoodoo Gurus	Magna Cum Louder	
8	Ziggy Marley & Melody Makers	One Bright Day	
9	The Ocean Blue	The Ocean Blue	
10	The Graces	Perfect View	
11	Winter Hours	Winter Hours	
12	Boris Grebenshikov	Radio Silence	
13	The Godfathers	More Songs About Love & Hate	
14	Public Image Limited	9	
15	Tom Tom Club	Boom Boom Chi Boom Boom	
16	The Beastie Boys	Paul's Boutique	
17	Syd Straw	Surprise	
18	The Royal Crescent Mob	Spin The World	
19	The Call	Let The Day Begin	
20	Pop Will Eat Itself	This Is The Day, This Is The Hour, This Is This Big Harvest	
21	Indio	Waltz Darling	
22	Malcolm McLaren	Love & Rockets	
23	Love & Rockets	The Raw & The Cooked	
24	The Fine Young Cannibals	Peace & Love	
25	The Pogues		

1. 10th Anniversary Party show schedule, 1997

2. Priviet Vodka FNX concert poster, Summer of 1991

3. Infamous Dread Day Hatch Shell performance, September 8, 1994

4. FNX promotional poster, circa 2001

5. FNX newspaper ad, circa 1989

6. 10th Anniversary logo design

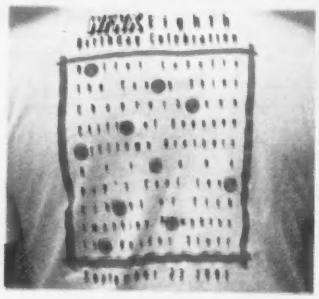
7. FNX Hot Album List, August 27, 1989

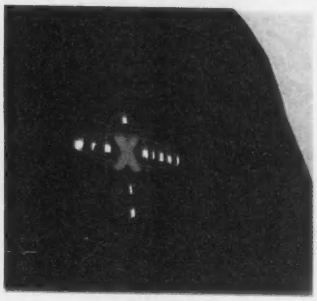
FNX Wardrobe: Smells like Teen Spirit!

FNX t-shirts

from the collection of Pat D.

photos by Zach Brooks





20 YEARS OF FNX *continued*

1999

- **Cake plays free FNX-sponsored performance at the Hatch Shell**
- **Crystal Method performs at the 10th Annual Best Music Poll**
- **The FNX Radio Network launches with 92.1FNX in Portland,ME and Portsmouth, NH**
- **FNX Free Card Shows launches** FNX hosted FNXcardholders to free shows by bands including the Flaming Lips, Three Doors Down, Big Bad Voo Doo Daddy, Weezer, and Godsmack

2000

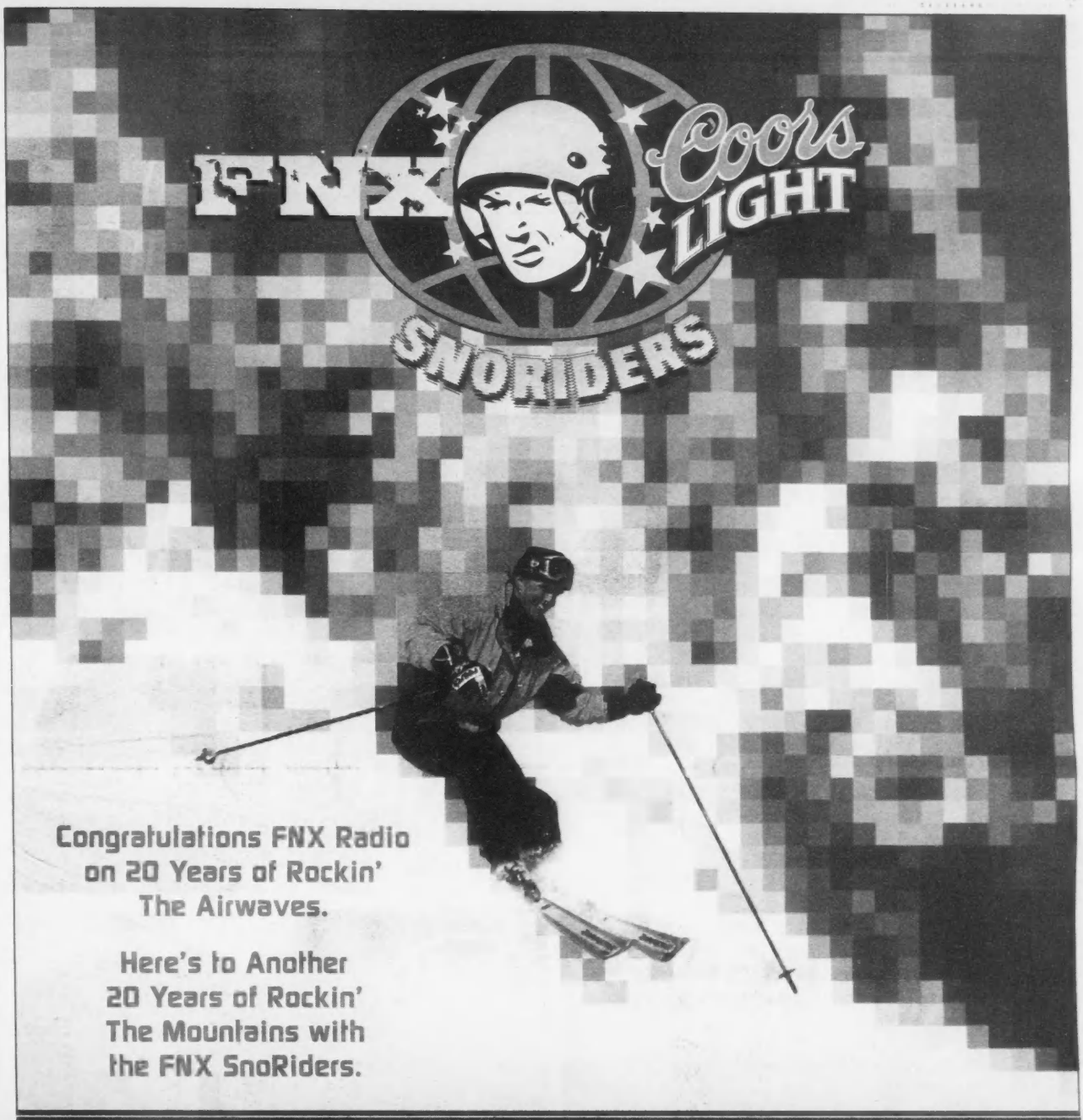
- **92.1FNX launches in Manchester, NH**
- **Bosstones play a free show at City Hall Plaza** Mayor Thomas Menino welcomes 50,000 listeners to City Hall Plaza and gets booed by the crowd. Dicky Barrett runs out and yells, "Come on…it's the fucking Mayor of Boston!"
- **Godsmack free FNXcard show:** FNX cardholders were treated to a free Godsmack performance at Avalon. Godsmack told FNX that it was one of their favorite shows because of how great the audience was.
- **Julie Kramer chosen Best Boston DJ by *Boston Magazine***

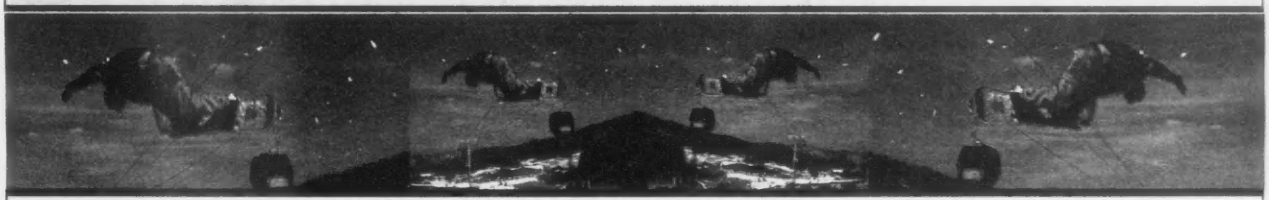
2001

- **103.7 FNX launches in Providence and Southern New England**
- **Run DMC performs at the 12th Annual Best Music Poll** One of Run DMC's last performances before the tragic death Of Jam Master Jay

2002

- **DJ Z-trip spins at the 13th Annual Best Music Poll**





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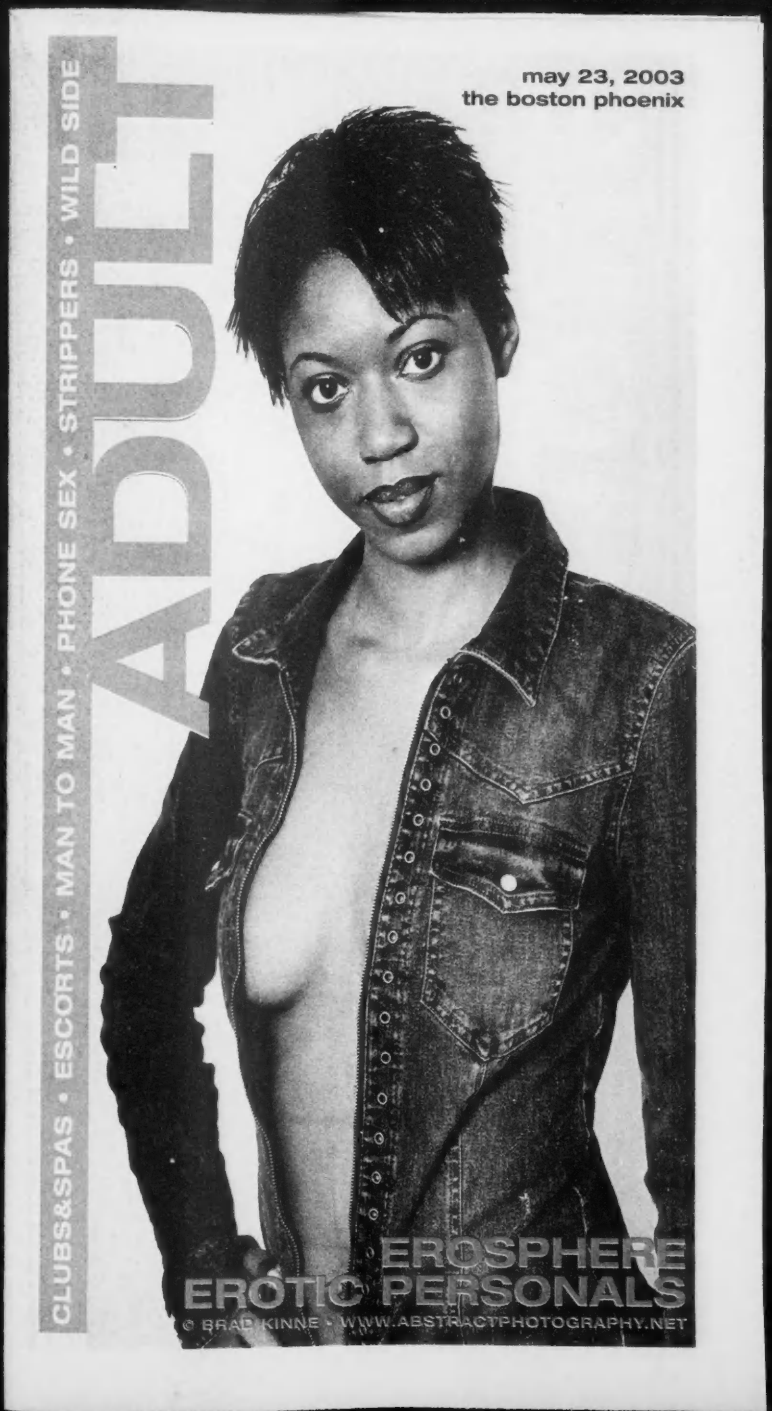
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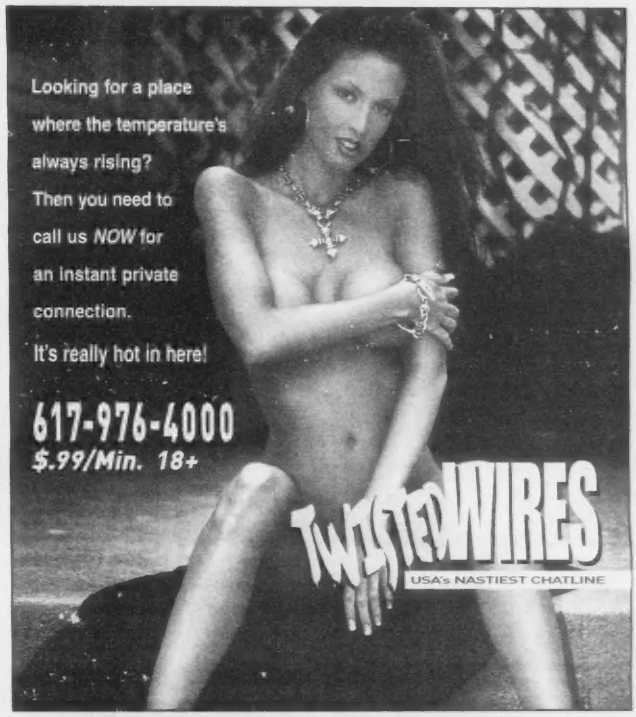
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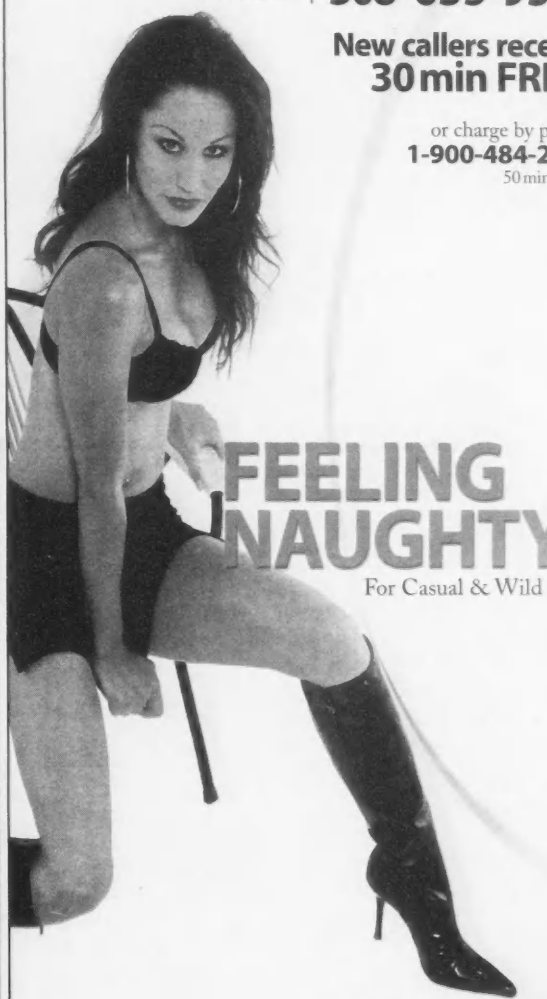

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Call me anytime
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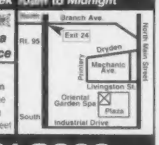

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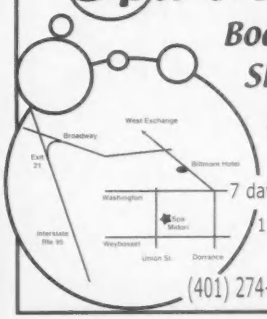

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DARIA'S JANE
Adventurous, kinky, leggy, SF, 19, 5'8", blue/green eyes looking for muscular, beautiful, funny, considerate, tall SM 20-30 for a casual, possibly leading to LTR.☎2681 (exp. 08/01)

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STATUESQUE
Flirty, outgoing, SF, 20, 5'11", 135 lbs, brown hair/big blue eyes, seeking sweet, friendly, sexy tall SM 20-30 who is dependable, and easy to talk to, for dating. Please be D/D free, non smoker.☎2684 (exp 08/01)

SUGAR DADDY?
SWF, 19, 5'5" 145lbs, blnde hr/bl eyes, nympho seeks sugar daddy. Come on guys, Let's help each other out, only serious inquiries.☎2747 (exp 07/01)

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Flirtatious, kinky, sexy, happy, SF, 20, reddish brown hair/blue eyes, 5'4", 110 lbs., seeks friendly, humorous, outgoing SM, 20-30 with a great smile and attitude for fun times.t2685 (exp. 08/01)

SWEETNESS
SWF, 32, long dark hair, green eyes, a little shy, seeks compassionate, honest, patient, smart SM, 21-35 w/a great sense of humor for experimenting w/role-playing, BDSM, spanking. You must be non-smoker, D/D free, safe & sane.☎2736 (exp 06/06)

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WHIPPED CREME
Very outgoing, SF, 20, blonde hair/hazel eyes, 5'5", 120 lbs, in search of a respectful, sexual hot SM 20-30 who is dependable, and easy to talk to, for dating. Please be D/D free, non-smoker.☎2682 (exp. 08/01)

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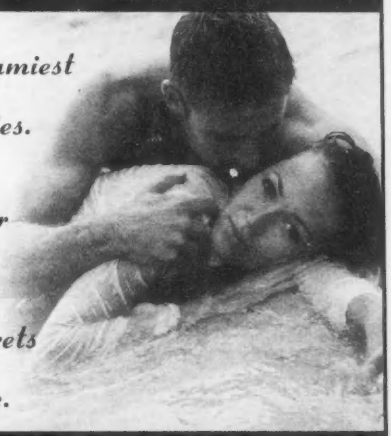

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SWM, age 53, looks 43 light brown hair, blue eyes, seeks aggressive, single, white female or DWF to spank me, tie me, smack me, choke me, dress me in panties for friendship or more. ☎ 7015 (exp: 5/29)

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WM, 50, 5'11, 195 lbs., Blonde/Blue, D/D free, very discreet. Looking for women any age for discreet get togethers. ☎ 2465 (Exp: 5/22)

SWF, 33, 5'3, blonde, 125 lbs. c-cup.Muscular, SWM, 24, 5'10", black/blue. Looking for S bifemale to enjoy sexually fun filled evenings. ☎ 2924 (exp: 5/29)

Handsome, SWM, seeking couples for intimate mutually rewarding pleasurable times. D/D free. Serious respond only. All calls returned. ☎ 2926 (exp: 5/29)

Professional mature discrete male. Seeks same in couple for sexual encounters. Also seek same in male for me and my female companion.Please reply. ☎ 2919 (exp: 5/29)

SEXY COUPLE
She is wanting to serve and be served. Loves well hung and easy going men. Occasional video is fun. We are honest and sincere. Safe a must. ☎ 2928 (exp: 6/5)

CAN I WATCH?
I am a mature, friendly, cute 34yr old BF. He is a finacially successful WM 50+. We are seeking a cute & friendly F for dinner, drinks, & movies at home. He is very oral and I am not. Can U help?☎2753 (exp 08/01)

COME PLAY
Pro couple, mid forties seeks N/S D/D free bi-F a fine dine, boat, beach, laugh, & summer events. No shore coast; Meet us?☎2728 (exp. 06/01)

COUPLES
and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 01/01/04)

EXHIBIT YOUR WIFE PRIVATELY
If you spanked her, & don't mind having an observer, I can make you an offer you couldn't refuse.☎2724 (exp. 07/15)

FREE ADULT PARTIES
Seeking friendly unpretentious couples, for regular parties in a relaxed casual setting in private home. ☎8258 (exp 08/01)

Mature bi-racial couple seeks couples/single females for exotic adventures. N/S, D/D free, all inquiries answered.☎2714 (exp. 08/01)

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SEEK BLACK MEN
MWC seeks Black men to satisfy wives enormous sexual appetite in Newport, RI.☎3006 (exp 07/15)

SEEKING COUPLE
SWM, 6 ft, 46, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters.☎4588 (exp:8/1)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's.☎8464 (exp 7/15/03)

AFFECTIONATE
Attractive artist. SWM, 48, ht/wt proportionate with a cozy cottage at the beach. Seeks pretty slim woman 30-45 for warm weather casual encounters.☎2756 (exp 7/01)

ARE U READY?
SWM,43, 5'10" 175lbs, brw/brw looking to meet F single, divorced or a pro masseuse who is friendly, fit & good with her hands. I am looking for friendship, fun times and maybe more. Must be clean & D/D free.☎2757 (exp. 07/01)

BARE BOTTOM
Well-traveled, ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand.☎8981 (exp: (07/06)

BUM LOVER
SWM, 41, Ivy educated, handsome, gentle, clean, seeks women, 18-40, attractive and trim, who enjoy or would like to explore anal pleasure.☎2345 (exp:8/8)

BIG GIRLS
SBM, 28, handsome, athletic, worships the plus sized woman. If you are 250 lbs +, I am the man for you. I am looking for that freaky fat girl to share some pleasures with. Give me a call.☎2759 (exp 07/15)

BLACK MASTER
creative gentleman, 37, seeks a provocative, post-modern woman with cultured sensibilities & new age flair who will satisfy me with every inch of her body. I want devotion, dedication, surrender, lust, passion, an eagerness to please and your sensual submission to my desires. My ideal person is voluptuous, kinky & comfortable with her body and sexuality. Squirters a +, open to novices. N/S, SSC, D/D free, I expect the same.☎2748 (exp 07/01)

CEO's COMPANION
MWM, 41 yo, 6'0, 185lbs, good looking, adventuress successful and generous. Looking for a sexy uninhibited F for daytime fun and business travel. This could be a mutually beneficial relationship in many ways.☎3008 (exp 8/15)

DOWN UNDER
SWM (33, 6", 175lbs., Blk/Hzl) seeks clean, D/D free WF to satisfy fetish of going down under. Enjoy incredibly soft, gentile, skillful oral pleasure. No reciprocation necessary. Privacy/discretion assured. I have place. SERIOUS REPLIES ONLY.☎2730 (exp 08/01)

EROTIC FANTASY
SWM seeks mature understanding women from Boston and surrounding area, who would enjoy massaging, squeezing, pulling & twisting a small instrument for their pleasure. Can meet for coffee. Please have clean washed hands. Now, let's have fun and start the squeezing & twisting.☎2750 (exp 07/01)

EROTIC MASSAGE
Erotic, tantric massage for women of all ages by an experienced sensualist. Experience the pleasure of your body more intensely than ever before.☎2758 (exp 08/01)

FOR WOMEN ONLY
If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome, clean-cut, disease free, intelligent, professionally educated and employed SWM (31, 5'11", 180lbs, black/brown) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/Metro-west. PLEASE: Serious replies only!☎8803 (exp 05/30)

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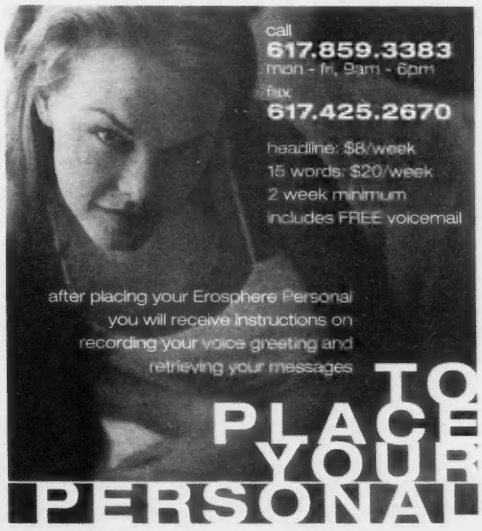
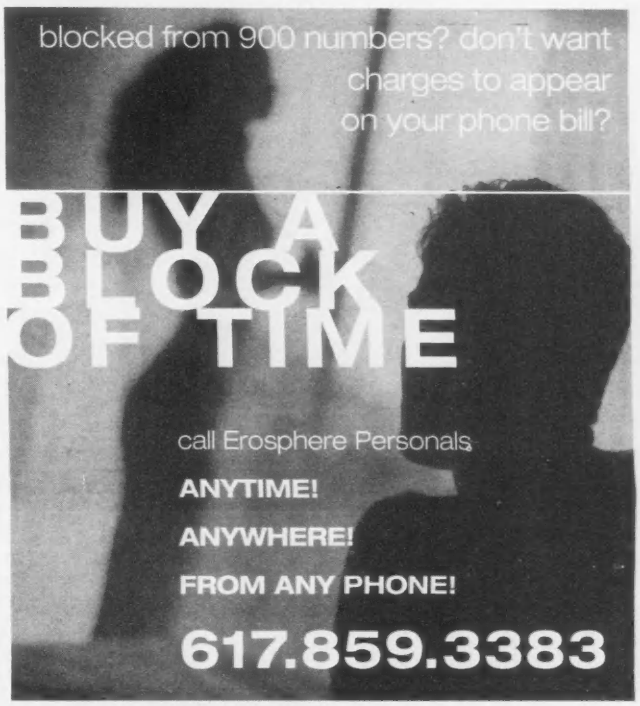
GUYS SPANKED
by Dad, 48, over my knee, in your white t-shirt and athletic socks.☎7513 (exp 9/26/03)

HAVE IT YOUR WAY
At your place daytime. Handsome, mature bi/WM professional welcomes you & your special desires. Lingerie ladies & fem men get very special attention☎2594 (exp 5/15)





MY 2nd CHILDHOOD
DWM, 5'10", 195, getting up there in age, but I don't feel like it. I think my mother lied to me about my age. The good news is I'm intelligent, easy going, (ever since the labotomy nothing bothers me), & my glass is always half full. I'm a successful business man & make a lot of money. When I'm with a girl I like, I spend money like it's made out of paper. Looking 4 a young & pretty playmate to help enjoy my 2nd childhood.☎2720 (exp.06/01)

SEXY SINGLE MALE 50
Sweet, friendly guy who is dependable, & easy to talk to, D/D free, N/S. Seeking female 35-65 for a no strings attached sexual affair.☎2596 (exp 6/15)

SWM, established, athletic, seeks attractive female who enjoys massages, pedicures and pampering.☎2715 (exp 06/01)

DAD SEEKS SON
Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎ 8682 (exp: 06/19/03)

NEED SERVICE
SWM seeks clean, healthy young men who enjoy receiving great oral. No reciprocation necessary. I have my own place in RI. Very discrete.Very private. ☎ 2925 (exp: 5/29)

"PLAYGIRL" Photographer seeks uninhibited males for adult photo shoot. Inexperienced OK Good looks body essential.☎1502 (exp 8/30)

A HELPING HAND
Have beers, watch XXX videos, while an attractive WM strokes you for pleasure. Worcester ☎1734 (exp:6/1)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area.☎1090 (exp: 9/13/03)

K/9 Passion
SWM, 47, 6', 165 lbs seeking active female w/taboo secrets. Share your fantasies w/a discreet male.☎9949 (exp 8/1)

MWM mid 40's, 170lbs, 5'10", brn/brn, Great Shape, D/D free, seeks discreet encounters w/another bi/male preferably married.☎2745 (exp 07/01)

NAUGHTY BOYS DISCIPLINED
Guys 18-30 confess to dad and submit to your punishment. Spanking, humiliation, tied, handcuffed, full-inspection, photos.☎2755 (exp. 07/01)

SEEKING TRAVEL COMPANION/ASSISTANT
Young Univ Professor from India, (44, 185, 5'10"), Top. Seeks male, strong, muscular, athletic, bottom, straight appearing, for travel assistance & exercise training. Prefer under 40, educated, culturally sensitive, adaptable and enjoys travelling within the US, Europe, Middle East & South Asia. All expenses paid. Will reimburse for lost wages.☎2147 (exp 6/6/03)

Sit back & relax. MBIWM, 41, 5'6, 170, wants to meet men who'd like to be orally serviced.☎2760 (exp. 08/01)

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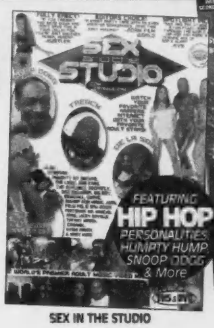

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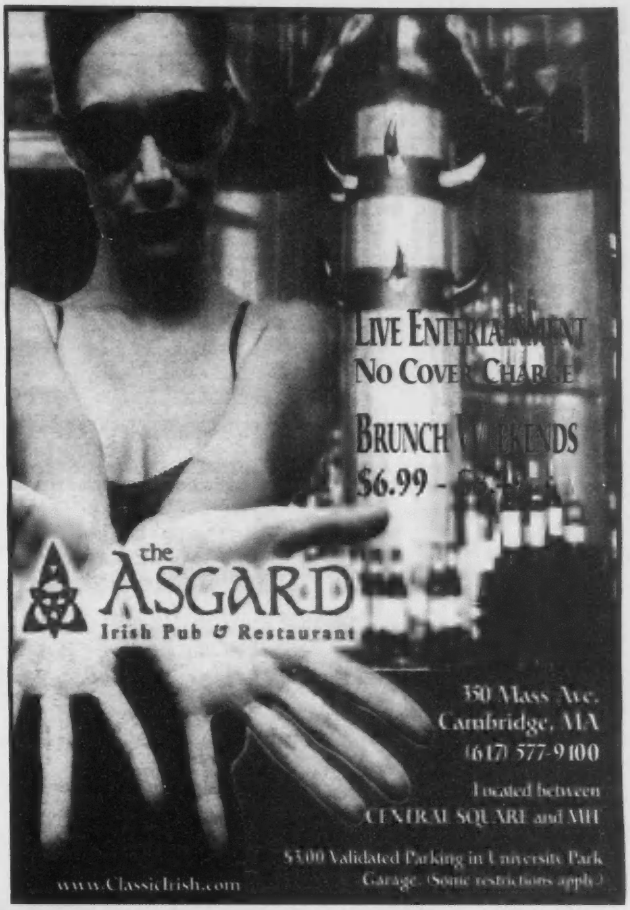

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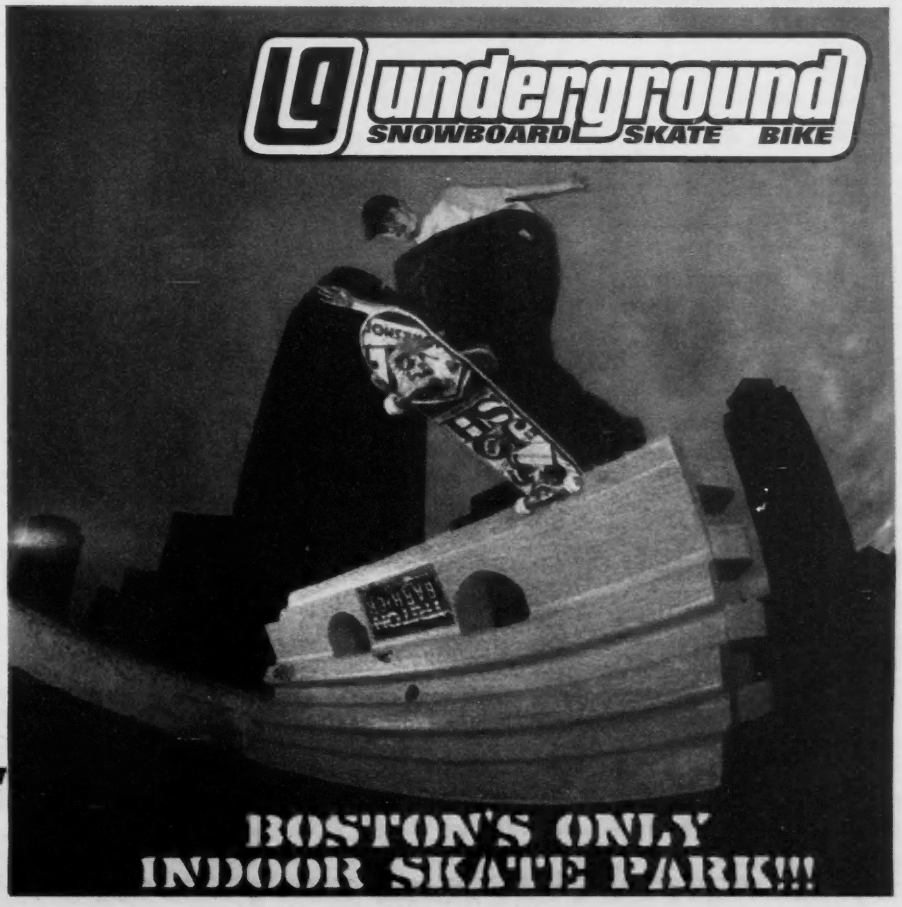

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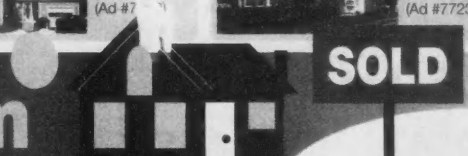

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